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Contents

NOTES ON THE GERMAN LITERARY SCENE 1946-1948, <i>Victor Lange</i>	3
THE SEMANTIC DISCIPLINE, <i>Michael Jacobelli</i>	16
A TENTATIVE CHRONOLOGY OF SPANISH LITERARY HISTORY, <i>Edna Lue Furness</i>	23
THE PRESENT STATUS OF TEACHING RUSSIAN FOR SCIENTISTS, <i>J. G. Tolpin</i>	27
AN EXPANDED FOREIGN LANGUAGE PROGRAM IN TEACHER TRAINING INSTITUTIONS, <i>Vera L. Peacock</i>	31
THE USE OF AUDIO-VISUAL MATERIAL BY FOREIGN LANGUAGE CLASSES IN JUNIOR COLLEGES OF THE NORTH CENTRAL STATES, <i>Jacob Ornstein and Stanley Johnston</i>	36
FOUR STEPS AND A LEVEL ROAD, <i>Muriel Netzorg Robinove</i>	42
THE INFORMAL SESSION AS AN AID TO BEGINNING COURSES IN MODERN FOREIGN LANGUAGES, <i>Charles E. Pauck</i>	51
THE USE OF THE DIARY IN FUNCTIONAL SPANISH TEACHING, <i>Joan LeFant</i>	56
A SCIENTIST VIEWS SCIENTIFIC GERMAN, <i>Theodor W. Alexander</i>	60
AN EXPERIMENT IN METHODOLOGY, <i>Albert W. Holzmann</i>	63
ACHIEVEMENT OF PUBLIC VERSUS PRIVATE SCHOOL STUDENTS IN COLLEGE FRENCH, <i>Hermine Shekerjian</i>	65
NOTES AND NEWS, <i>John Hartsook, I. L. Ponterotto, A. E. Bigge</i>	70
REVIEWS.....	74

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Notes on the German Literary Scene 1946-1948

I

IT WOULD be a mistake to think that the events of 1945 had radically changed the character of German letters as we knew it during the decade before the war. The political machinery which maintained a host of distinctly Nazi writers has, of course, collapsed. Some talents (such as Dwingler, Grimm, Kolbenheyer) and many merely vociferous choristers (G. Schumann, H. Johst) have disappeared from the literary scene. Several of the conspicuous figures of the Thirties, such as Gerhart Hauptmann, Ricarda Huch, Carossa, and, of secondary importance, F. Thiess, and Edschmid, whose prestige, integrity, or vitality enabled them to continue writing and publishing during the Nazi decade, became immediately after the collapse the object of political controversy: one of Carossa's novels was blacklisted by the Americans, and while Gerhart Hauptmann's plays were for a time not permitted on the stages in the Western Zones, they were energetically produced by the Russians in Berlin. No one can be surprised at the redistribution of acclaim or condemnation which inevitably followed the political upheaval.

At the same time a veritable deluge of new periodicals began to appear in which older and younger writers undertook to define the conditions under which the literary life could and should proceed. The number of these "little magazines" is astonishing, but—after only three years—not more than a handful, have lived up to early promises. The truly distinguished, among them *Wandlung*, *Hochland*, *Gegenwart*, *Merkur*, *Neue Beiträge*, *Berliner Hefte*, *Deutsche Rundschau*, *Welt und Wort*, *Die Sammlung*, testify to a remarkable intellectual, and indeed physical, energy which has asserted itself in the face of enormous technical difficulties of production. They are edited, generally speaking, by men whose names were familiar before 1945, and most of them reflect the political predilections of the respective licensing authorities—quite naturally, they devote much of their space to the promotion of those authors, past and present, who represent the American, French, British or Russian attitude. But one cannot overlook in any of these periodicals an independent native concern for the German scene, whether east or west of the dividing line, and something like an attachment to those familiar "provincial" values of the region in which they are published—Heidelberg, Munich, Berlin, Hamburg, Göttingen.

The importance of these periodicals is all the greater as the publishing and distribution of books has been exceedingly difficult. Dozens of new publishers have opened shop and many well-known firms have remained. In more or less reduced circumstances such older publishing houses as Insel, Reclam, Cotta, Suhrkamp-Fischer, Rowohlt, Herbig, Piper, Böhlau have resumed their work. Among the newcomers who have weathered the first two difficult years is Kurt Desch (Munich) who has been remarkably energetic and successful. But the destruction of pre-war stock, the restrictions on paper and ink, the elementary obstacles in postal communications between author, publisher, bookseller and buyer, and the discrepancy between demand and supply have severely curtailed the scope of the book trade. With editions seldom more than 5000, the publication of a book is obviously no longer a speculative enterprise. Whatever is published will be sold, indeed, before the recent currency reform, was disposed of before publication, and could seldom be bought openly in the bookstores.

The most serious effect of these abnormal conditions is the lack of give and take in the relations between authors, critics and readers, and the sense of working in a void is shared by nearly all writers; many of those attending last year's Writers' Congress in Berlin spoke of the painful disparity between the special responsibilities of the man of letters in the present situation and the limited range of his true effectiveness.

Difficulties of a different kind have undoubtedly reduced the role of another instrument of the literary life: the theater has after this war been a far less decisive instrument of discussion and cultural criticism than after 1918. There is, of course, no lack of excellent theatrical entertainment: to an American visitor the polish and seriousness of the German stage, admirable performances of the classics and superb operatic productions in Berlin, Munich, and elsewhere, are nothing short of incredible. But it cannot be said that the theater or the published dramatic literature reflect the deep sense of upheaval which fills every German. No dramatist of indubitable stature has appeared. The most promising of the younger dramatists, Wolfgang Borchert, died shortly before the performance of his play "Drausen vor der Tür (1947). Such popular plays as Ambesser's *Das Abgründige in Herrn Gerstenberg*, or Fred Denger's *Wir heissen euch hoffen*, Horst Lange's *Traum von Wassilikowa*, or Günther Weisenborn's *Die Illegalen* are little more than able pieces of social and cultural criticism without the undercurrent of rebellious faith that distinguished the expressionist dramatists of the early Twenties.

II

The material difficulties are serious and the quantity of the literary output during the past two years is all the more astonishing because of them. But they do not seem to be sufficiently compelling to answer the insistent argument of many serious German critics who maintain that the

new works which do appear are on the whole not indicative of the radically changed conditions of the spiritual life and that, so far, no remarkable "new" talent has emerged among the younger generation. This sense of disappointment is usually expressed in the current phrase that the desk drawers in which many repressed talents were thought to have hidden their productions have turned out to be empty.

More patient and conservative critics have tried to dispel this argument, not by denying its truth, but its relevance. They have been able to point especially to a considerable body of recent poetry in which the subject matter of the immediate past has been presented in valid poetic forms—forms which do not attempt to repudiate the idiom of the post-Rilkean tradition. Not only Haushofer's "Moabiter Sonette," but Hans von Savigny's "Elegie der getrosten Verzweiflung" and Hans-Egon von Holthusen's "Klage um den Bruder" (both appeared in early issues of *Die Wandlung*) are noteworthy specimens. The anthology which is usually mentioned as comprehensive evidence is the remarkable collection, *De Profundis*, which assembles the work of more than sixty anti-Nazi authors who lived and wrote in Germany during the past fifteen years. Many familiar names—Carossa, R. A. Schröder, R. Huch, Loerke, Bergengruen—are joined by less known poets (Marie Luise von Kaschnitz, H. Lange, R. Hagelstange, E. Langgässer, W. Lehmann) and the central purpose of this book is to record in the "voices of the other Germany," not only "Totentänze und Dämonen-züge" but

"das Bewusstsein einer neugewonnenen Sicherheit inmitten der Zertrümmerung des Materiellen, die Annahme des Leidens und des reinigenden Feuers, das Wissen um den verwandelnden Sinn des Schmerzes, ein neugewonnenes Verhältnis zum Tode und endlich das unverlierbar gewordene Bewusstsein von der Würde des geschändeten Menschenbildes, von einer neuen, der Katastrophe entrissenen inneren Freiheit und von der Notwendigkeit einer erneuerten Menschheitsidee."

The most impressive contributions to this volume come from young and hitherto unknown poets such as Karl Wilhelm Eigenbrodt, Jens Heimreich, Felix Swoboda, and Wolf Uecker—all born between 1914 and 1921. Their voices are resonant and precise and free of any formalistic routine. It is impossible not to be profoundly moved by poems such as the following, in which the attachment to the world is rendered with all the pathos of a generation to whom the experience of transitoriness, anguish, and death has become the dominant theme:

Halt an dein Boot,
Das Tor Glänzt nah,
Durch das wir alle fahren.
Die Welle droht

Nicht mehr,
In den wir elend waren.
Da steht der Tod,
Mit dem wir alle fahren.

Wolfram Dieterich

Mein Bild im Fluss:
das bin ich nicht!
Ein Borkenleib,
ein Tiergesicht!

Ein Tiergesicht—
o trübe, Flut,
mit Wurzelbart
und Reiserhut.

Ich bin es, und
ich bin es nicht.
Die Welle pflügt
mein Angesicht.

Der Fluss zerfranst
Gestalt und Kleid.
Der Fluss, der Fluss,
die Zeit, die Zeit.

Fritz Grasshoff

Das ist die Strasse, was suchst Du hier?
Menschen, die über die Steine gehen,
Du neben dem und der hinter Dir,
und jedem ist etwas andres geschehen.

Lauf, was Du kannst. Der Stein hält Dich fest.
Renn um die Ecke. Du bleibst am Ort.
Nähert sich Dir nicht, was Du verlässt?
Was auf Dich zukommt, eilt es nicht fort?

Jede Sekunde wechseln die Masse,
wechselt, was neben Dir ging, seinen Schritt.
Tausend Wege hat eine Strasse,
und gehst Du Deinen, so läuft sie mit.

Hans Schweikart

Two or three remarkable poets in this anthology seem to advance consciously beyond the accepted technical devices of the poets of the Thirties (whose examples were Hölderlin and Rilke). The most striking among them is Elisabeth Langgässer. Miss Langgässer has published a number of prose books and two volumes of poetry: *Tierkreis—Gedichte* and *Der Laubmann und die Rose*; both reveal a poetic attitude in which the imagination is severely controlled and intellectually disciplined. In an article on one of the older but still experimental poets, Wilhelm Lehmann ("Lyrik in der Krise" *Berliner Hefte* VII, 1947) she demands a type of poetry in which the complexity of our world is rendered, not merely in terms of "modern" subject matter or sentimental effusion, but by a "thinking poet, who is alive to the enormously complicated philosophical foundations of the contemporary consciousness." "Nicht Gedankenlyrik," she insists,

"da sei Gott fernel, doch denkender Lyriker samt sämtlichen Prämissen: samt dem Unsicherheitskoeffizienten von Heisenberg, dem Umriss der Atomlehre, der Leibnizschen Mathesis universalis und der Philosophie von "Sein und Zeit," der dialektischen Denkübung und der Umwelttheorie von Üxkuell, der Sakramentenlehrer

moderner Pastoraltheologie und der Soziologie von Max Scheler—er ist es, den wir fordern müssen, soll sich nicht der kosmologische Umkreis der Lyrik zu einem Weideplatz frommer Schäfer verengen, zu einer sanften Insel in ultrablauen Meeren und einer Weltraumrakete, die nach dem Leeren zielt."

To call Miss Langgässer an expressionist poet is appropriate only insofar as she, and every other major German poet, has turned away from the naive realism of representational poetry. Many of the "new" poets are actually closer in purpose and sensibility to Yeats and Pound, Eliot and Auden, and compared to their sustained manner many attractive but more conventional poets such as W. Bergengruen *Dies Irae*, Georg Britting (*Begegnung*), F. E. Jünger (*Der Westwind*, *Die Silberdistelklause*, *Das Weinberghaus*), F. Usinger (*Die Geheimnisse*), E. Wiechert (*Totenmesse*) must take second place.

III

Among the poets, a certain continuity of idiom is unmistakable and the subject matter of contemporary experience has proved truly suggestive where it was transformed by a new kind of critical intelligence. In recent fiction we will find a situation not essentially different. Here, too, the output has been remarkably rich, and it may, perhaps, be worthwhile to enumerate summarily some of the most widely discussed novels which appeared in Germany in 1946 and 1947: H. Hesse's *Glasperlenspiel*, Thomas Mann's *Lotte in Weimar*, E. Wiechert's *Totenwald* and *Jerominkinder*, Plivier's *Stalingrad*, Elisabeth Langgässer's *Das Unauslöschliche Siegel*, H. Kasack's *Die Stadt hinter dem Strom*, A. Segher's *Das Siebte Kreuz*, O. M. Graf's *Das Leben meiner Mutter*, E. Glässer's *Der Letzte Zivilist*, K. Edschmid's *Das Gute Recht*, G. von Le Fort's *Kranz der Engel*, C. Zuckmayer's *Der Seelenbräu*. This is not, of course, a complete list, but it is not arbitrarily selective. It should be supplemented by the considerable number of re-prints of older books which were banned under the Nazis, works by Döblin, Werfel, A. Neumann, H. Mann, Sternheim, F. Thiess, Kästner, etc., and by a shelf of popular fiction of varying appeal and quality.

It would not do to look for an artificial intellectual category under which these works could be conveniently brought in line. None among these writers is wholly unfamiliar to readers of pre-Hitler literature, and the variety of their subject matter is sufficiently great to suggest that they are far from uniformly portraying the common events of the past years. But what can be said is that they reflect, however diversely, the sense of historical and cultural crisis—it is difficult to avoid a term which comes only too readily to one's mind—and, especially, the experience of death and disjointedness. Stated in such a general way, the theme of recent German literature is no different from that of French, English, or American writing, and it is perhaps significant that Kafka, one of the dominant influences on recent writing throughout the world, is now being rediscovered in Germany and eagerly discussed among the younger writers. But it is not likely that his example will there count as heavily as it has abroad. In England, France

and America, he provided the most terrifying and at times barely credible images of the disintegration of faith and meaning. The ghastly impact of his native scene upon the European writer has been incomparably more disturbing than the equivalent pressure upon the American whose society is still essentially intact. No German writer need go far to find in the happenings of the Nazi era material which surpasses Kafka's dream fantasies. The collapse of all physical, social and metaphysical coherence in Europe and particularly in Germany has been so thorough that the possible vestiges of bourgeois idealism there need not be publicly challenged and proscribed.

The assertion of a spectacular transvaluation of middle-class concepts was, of course, one of the ideological tenets of the Nazis and, however shallow and prejudiced their diagnosis of the "crisis" may have been, they differed from the present postwar writers not so much in their initial impulse, as in the pseudo-heroic solution which they proposed. If it is objected by some critics that the books of 1946 and 1947, in spite of their topical interest, do not seem to reveal a change of attitude, the reason lies in the continued sense of a total flux of values which persists beyond the political débâcle. But what led to an attitude of revolutionary activism in the Thirties and early Forties, now produces works of a decidedly skeptical and, at best, metaphysical nature. The positive social turn which the Nazi writers, no matter how absurd their premises, hoped to bring about, is no longer a plausible possibility. The pursuit of it has ended in cataclysmic disaster; and to analyse and represent the reasons underlying this physical and spiritual collapse is one of the first tasks of the German postwar writer.

Among the half dozen representative works of fiction of the last two years, it is perhaps most rewarding to look first of all at Plivier's *Stalingrad*, the best and most moving of all the war books, whose intellectual and political scope is considerable, and whose narrative precision has reminded many critics of Stendhal and Tolstoy. Plivier's book *Des Kaisers Kulis* was an effective specimen of anti-war fiction after the first World War. He spent the years since 1934 in Moscow, and was given the opportunity to interview the rank and file of the German army that met its fate at Stalingrad. In a book of epic dimensions he reports their reactions to the historic battle, quotes from diaries and letters, and, with the help of official German and Russian documents creates an effect which is classic in its irresistible tragic force. Truth and fiction are in this "novel" not easily distinguished, but the result is a record of disaster, so overwhelming that one cannot recall an equally impressive document in another language. We are reminded that in modern warfare, the human being has become the object of vast and impersonal operations, but Germans are asked, at the same time, "to regard the events on the Volga not only as the military but the moral turning point" in the history of their nation.

Plivier's book is distinguished by its dual character of documentary and "morality" and the same combination lends a special richness to E.

Wiechert's *Totenwald*, though Wiechert's pathos in writing of his months in a concentration camp is infinitely less effective than the force of Plivier's documentation. Both books have lately been published in English, and have been generally recognized as symptomatic of the contemporary contrast between collective irresponsibility and personal courage. Wiechert was not wholly silent under the Nazis; his address in 1935 to the Munich students (recently published in this country, together with two other speeches, under the title *The Poet and his Time*) made him one of the most respected spokesmen for those to whom the stubborn maintenance of personal values seemed the only promising mode of opposition to the political machine and the "ethics of the prize ring." His philosophy before, during, and after the Nazis has rested upon what some critics have regarded as the characteristic German distinction between the depraved nature of society and the unflinching though tragic assertion of individual integrity. In his main work, published after the war, *Die Jerominkinder* he describes the search for justice and wisdom by young Jons and a group of questioning and despairing people who cannot reconcile their childlike faith in God with the shocking reality about them. In these characters, as well as in the figure of Johannes (in *Totenwald*), that allegorical modern counterpart of the favorite disciple, one cannot help detecting a measure not so much of resolute manichaeism as of self-indulgent emotional nihilism and an often sentimental eagerness on the part of the individual to save his soul by taking upon himself the suffering of the world. Wiechert's view of the discrepancy between what is, and what ought to be, is perhaps most acceptably demonstrated in his recent two volumes of *Märchen*. There, he presents pictures of life in terms of the fairy tale, in which all tensions seem resolved, a world "not of miracles and magic but of the profoundest ultimate justice."

Plivier and Wiechert are writers of very different temperaments and very different ideals. They meet on the common ground of despair over the failure of human energies. Plivier records, Wiechert meditates. Plivier's conscience is political, Wiechert's religious. It would be interesting to examine these two types of perception more fully as they occur closely related to one another in the recent writings of A. Döblin, who has returned to Germany after many years abroad. He seems to have transcended the sharply analytical and objective manner of his earlier books, especially *Berlin Alexanderplatz* and has, in a number of shorter publications defended a religious, even Catholic position. His survey of the present literary scene in Germany (*Die Literarische Situation*) warns against an overestimation of ideologies and pleads for a supra-nationalist humanism. But in two books of an astonishingly "spiritual" fervor, in *Der Unsterbliche Mensch* and *Religionsgespräch*, and *Der Oberst und der Dichter* he has created colorful and baroque "visions" of the present catastrophe. Since his return, and aided perhaps by his official position as literary control officer of the French Zone, Döblin has been closer to the German realities than many

other refugee writers and his writing has appeared to some German readers more relevant if less impressive than that of the two most distinguished men of letters abroad, Hermann Hesse and Thomas Mann. The works of both are again becoming available and the discussion of their recent novels, *Das Glasperlenspiel* and *Doktor Faustus* has been lively and indicative of the present climate of ideas.

The first is the kind of diffuse work of philosophical fiction which our age seems to prefer. It tells of the career of Josef Knecht, the central figure in a monastic community of men devoted to the traditions and practices of the spiritual life. In a world in which, long after the present "warring age," the European heritage of intellectual excellence seems fatally threatened, a group of servants of the mind, residing in an area reminiscent of Goethe's "pedagogical province," maintains the ritual of an elaborate "game." The rules of this "game of the glass beads" require the exercise of the total human personality and, as its practice becomes the central pre-occupation of an aristocratic social nucleus, it produces a hierarchy of function and accomplishment as exacting as that of the mediaeval church. Josef Knecht is the conspicuous center of this society, a profound and wise master whose life is an example of singular self-discipline and devotion to the common heritage. He represents with his disciples the homo ludens, that highest combination of seriousness and "play" which Schiller demanded in his essay on the aesthetic education of mankind.

Hesse's literary reputation, already solid enough and confirmed by the award of the Nobel Prize, continues to be great. Where critical objections to his work have been voiced, it has been said that not unlike Wiechert, Hesse tends to discount the importance or even the possibility of social and political progress and that he has always insisted upon the efficacy of the spiritual life as a reality independent and even above that of the "demands of the day." Such an attitude is appealing to some, but for many of the disillusioned German readers, it is difficult to accept. It is true that their faith in the promise of political reason has not been much strengthened by their own recent history, but they find it equally hard to subscribe to a creed which advocates the abandonment of most levels of material reality in favor of metaphysical aestheticism.

The character of Thomas Mann's writing is, of course, different, though he, too, cannot now count on popular acceptance of his point of view in Germany. His novels and essays written since 1933, particularly the *Joseph Tales*, *Lotte in Weimar* and, only this year, *Doktor Faustus*, are now published in Berlin. To foreign critics who have followed Thomas Mann's work they have seemed to represent not merely a continuation of the well-known dichotomy between 'life' and 'art'—the obvious theme of his writing up to the *Magic Mountain*—but an advance beyond his former aesthetic detachment towards an individual recognition of social and

cultural responsibilities. What dissatisfies many Germans is not Thomas Mann's more and more energetic defense of an activist position but his Christian humanist assumptions which must seem discredited to a generation to whom Thomas Mann's middle-class values are no longer convincing. It may also be that the elegant gestures of his style, his beautifully mannered prose and the pointed charms of his story telling are further barriers between him and the contemporary German readers. What effect *Doktor Faustus* will have remains to be seen. In the long run this passionate portrait of a German genius of our own time and his tragic pact with the diabolical forces of evil cannot fail to move those who will recognize themselves as part of that life which Thomas Mann describes. But for the present it will, in spite of its dramatic power, be regarded as the intellectual commentary of a bystander, not as the testimony of one who was himself caught in the holocaust.

If one were to look for reflections born more directly of the experiences of death and destruction, one should turn to the deeply moving and at the same time eminently civilized diaries of E. Haecker (*Tag- und Nachtbucher*) and E. Barth (*Lemuria*). Haecker, who died shortly before the end of the war was one of the most penetrating representatives of Catholic thinking and in that group it would have been impossible to find a more thoughtful, more uncompromising or, indeed, more cosmopolitan man of letters during the Nazi period. Haecker's prose is superbly polished and his fundamental concern is always with the essential spiritual issues of the age. E. Barth, the author of an earlier and delightful book of childhood reminiscences (*Das Verlorene Haus*) is, in his notebooks—like Hesse—more preoccupied with maintaining his independence as creative artist in the “lemurine” and nihilistic currents of the age. His attitude and even more his style with its dual quality of exactness and splendor is unmistakably reminiscent of E. Jünger.

Jünger's work is of course at present in some sense discredited. His intellectual affirmation of heroic gestures and the intoxicating release of energy in war (much modified in his more recent books *On Marble Cliffs* and *The Peace*), and his merciless examination of the consequences of the technological age, are felt to be incompatible with the more humane aspirations of the present. But Jünger's effect upon the perception of many writers is undeniable. His plastic or stereoscopic manner, particularly as it is practiced in the volumes of his essays and reflections, is responsible for the “magic realism” which some regard as the characteristic idiom of current writing. It may also be that Jünger's interest in what might be called the topography or phenomenology of death, the representation and interpretation of areas of human failure and of the triumph of nonhuman power and organization has struck German readers and writers as peculiarly fascinating. For their life in the physical no man's land of ruins and monstrous shelters has supplied them with the obvious and telling symbols of the age.

IV

One must recognize this intellectual preoccupation with death and destruction and the stylistic devices which seem so naturally to offer themselves, in order to understand the importance of Hermann Kasack's *Die Stadt hinter dem Strom*, one of the three or four most widely discussed novels of the post-war period. Kasack is no newcomer, but this complicated and allusive work of fiction, written in 1942-43 and 1946, proves him to be the most compelling recorder of the disjointedness of our time. He describes, at first without hinting at the strange world we are to enter, the arrival of Dr. Lindheimer at the railway station of a town "across the river," whose praefecture has invited him to fill the position of archivist. The town turns out to be a ghostly shell of ruins and catacombs in which, as the archivist only gradually learns, the dead spend the "moment of anguish" between 'provisional' and 'final' death, between Sterben and Tod. In this realm of suspended reality he recognizes some of his old friends. His father and his former beloved, Anna, provide moments of passing emotional contact between him and the rest of the nameless and unapproachable mass of mankind; he witnesses scenes of unintelligible collective madness, a bizarre trading fair in which the goods absurdly change hands until they return to the original owner; he is shown the only factory in town, a terrifying plant where huge blocks of cement are ground to dust, and shipped to another place where they are recast into their original shape, only to be pulverized again. In this vast quarantine and concentration camp of the doomed, senseless mechanical exercises preserve the memories of human gestures that have long since become meaningless. An enormously complicated but strictly hierarchical bureaucracy rules over this fantastic society from a subterranean office building made entirely of glass. The archivist, welcomed by the radioed voice of the invisible praefect and initiated into his task by a staff of experienced helpers, observes this "life" of the decreased with ever-growing horror but also with an ever-increasing understanding of its meaning. In his archives he receives whatever has been thought, said or printed—but only the documents of true spiritual permanence are preserved. He experiences the transitoriness of all life: "man lebt, damit man zu sterben lernt," and life as he begins to see it is "das geistige Mittel zum Tode." From a momentous conversation with the master of the magic tradition he draws final conclusions as to the bearing of death upon life and before his return to the other side of the river, he has a vision of the thirty-three guardians of the world who watch the golden scales, containing light and darkness, meaning and nonsense. He resumes his former life, only to find the world of living men devastated by war. He cannot again settle down and ends his days as an itinerant preacher of the meaning of death.

This résumé of a strange and often puzzling plot cannot convey the wealth of Kasack's poetic imagination and his admirable precision of language. But it will, perhaps, suggest the points of contact between Kasack

and such writers as Hesse and Jünger: the intricate allegories of the second half with its references to the prophets of the Old Testament, to St. Augustin, Pascal, and Kierkegaard, and especially to the wisdom of the Orient are closely related to the appropriate passages in the *Glasperlenspiel*; the detached realms of "ordered" life are the same in Kasack's novel, Hesse's biography of Josef Knecht and Jünger's *On Marble Cliffs*, and the transparency of dream descriptions in the first part reminds us of Jünger's prose.

The lively discussion of this metaphysical travel book has divided the German critics into two groups: on the one side are those who, admitting its poetic virtues, found the book characteristic of an escapist mentality, and a tendency to derive from the experience of overwhelming disaster encouragement for a withdrawal into a world of fancy and of ill-defined modes of mystic wisdom. On the other hand, it is insisted that Kasack's book, in spite of its patent defects, particularly its all too obvious allegory, is the product of a completely sober intelligence, that its language, its structure, and its imagery, achieve what only a writer of real distinction can achieve (and few among the postwar Germans have so far succeeded in doing): the representation of our world as it is in significantly selected and precisely rendered symbols. To expect of the writer, say these more sympathetic critics, a pragmatic lesson, is to mistake his function—he can only figuratively suggest the intellectual implications of what he has preferred to state, not discursively, but in the tangible reality of a vision. "Dichtung," says Kasack himself, "ist ein Akt der Erkenntnis"—no more, no less.

Kasack's view seems to be shared by many recent German writers and without fully exploring it, it will be difficult to appreciate another most significant work of recent fiction: Elisabeth Langgässer's *Das Unauslöschliche Siegel*.

Miss Langgässer's novel is not as strange a phantasmagoria as Kasack's *Die Stadt hinter dem Strom*, but its subject matter and style are no less challenging. To retell its action is hardly more than to assure us of a slight trellis on which the richest foliage and the most surprising bloom continue to spread: Lazarus Belfontaine, a Jewish Rhineland merchant recently baptized, leads a successful and untroubled life until he is tempted to abandon his respectability, leave his family, and disappear in Paris. In the second part of the book we are shown two families in Senlis whose daughters are in love with each other. One of these, Suzette, appears in the third book as Belfontaine's bigamous wife. He discovers her involved in an affair with his own friend and, shaken by the overwhelming evidence of depravity and sin about him, and by his failure to attain the state of grace which his baptism promised, he withdraws from society and vanishes as a beggar into the East.

What is here attempted is—not essentially different from Hesse or

Kasack—a complex representation of the modern tensions between life and death, good and evil, sin and redemption. It is not the conventional psychological account of one single life—the patterns of time and space are disarranged, naturalistic detail alternates with symbols of highly charged spirituality, and widely separated groups of actors share in the common guilt of the age which is focused in Belfontaine. The various contributory figures are far from realistic, they are substantial only in so far as they perform certain intellectual functions and nowhere are we allowed to forget the metaphysical impulse from which this "amphitheatrical" panorama derives its meaning: Belfontaine's desperate groping for clarity and grace—concepts which seem so seriously threatened that their attainment is almost impossible—is the main topic of this book.

The palpable presence of sin and the apparent vanishing of the substance of grace are, of course, central themes of much modern fiction—Joyce, Mauriac, Graham Greene supply obvious examples; and Miss Langgässer shares with these not only the philosophical attitude but an important dilemma of a more than technical nature: while the areas of failure and confusion are in her work convincingly, even magnificently, rendered, she tends to resort to the less "poetic" and less persuasive forms of mere argument and discourse when she touches upon the presence of grace. Being, as a poet and novelist, an artist of great intelligence and originality she knows, like many contemporary writers, that the decreasing spiritual coherence of our experience can be poetically communicated by a sober representation of physical detail and, the simultaneous use of several sets of mythological images. Hence her syncretistic device, not always comfortable to the reader, of intermingling Christian and pagan elements and of purposely telescoping disparate events and actions. In an address last May Miss Langgässer spoke of her belief that the writer of imaginative works must today embrace a vast field of knowledge and experience. The new novel must, she insisted, reflect an intellectual mastery of Thomas Aquinas, as well as of the principles of atomic physics. For the first time in many centuries the mathematician, the composer, the engineer and the poet have become aware of common objectives and of belonging to a Bruderschaft der Wissenden. Miss Langgässer's point of view and the character of her novel are remarkably close to the work of many of the major poets, painters and musicians outside Germany. The same attempt, not only to represent but to reconstruct in a specifically artistic order the enormously complicated issues of our time is the characteristic impulse in all contemporary art whether in T. S. Eliot or Joyce, Picasso or Hindemith.

V

It is not easy to generalize upon the literary evidence of the past three years in Germany. One of the nearly insurmountable obstacles to a just appraisal is the lack, in most American readers, of the kind of experience

through which Europeans have recently passed. To say that they have survived years not merely of personal and collective privation but of a profound upheaval of all established values is a statement which an American reader must weigh with complete seriousness. This comprehensive débâcle has long been prepared and while it was not a sudden experience, it has only recently become the unmistakable condition of all aspects of German life.

The literary climate of the years after World War II differs therefore essentially from that of the years after 1918. The dominant faith certainly among a sufficiently articulate majority was the hope for a social reconstruction that would supersede the abandonment of inner and outward forms of life. This sense of a possible alternative to the discredited past is not present today. The prevailing mood after 1945 has been a completely sober awareness of crisis, the memory of total loss and the expectation not of a chance of sensible reconstruction but of further incalculable disaster.

For this—and other reasons no dramatic literature comparable to the expressionist achievement has yet appeared. Effective drama cannot develop where no degree of certainty and no images of hope or challenge can be defended. Poetry, on the other hand, has been abundantly produced. It has been nonrepresentational and metaphysical, but it has not sprung from the sort of utopian humanitarianism which the expressionist writers sought to communicate. Its chief impulse has been a desire for intellectual discipline—"denkende Lyriker, samt sämtlichen Prämissen . . ."

Kasack's phrase "Dichtung als Akt der Erkenntnis" circumscribes the intention of the novelists as well, who have, in the main, turned away from the heroic or pseudo-idyllic themes and solutions of the Nazi period. Recovering as they are, from inestimable disaster they cannot be expected to be serene or quietly constructive. Their work dealing grimly with death, destruction and incoherence represents the concrete evidence of their individual and collective experience.

VICTOR LANGE

Cornell University

The Semantic Discipline

"Our aim then is to refine the analysis of meaning in the sphere of thought so thoroughly that grossly undifferentiated terms and concepts will be supplanted by increasingly exact and detailed characterizations of the various thought styles."—Mannheim, *Ideology and Utopia*.

- I. Approach to the problem.
 - A. Definition.
 - B. Statement of the problem.
- II. The root principle.
 - A. Referent.
 - B. Reference.
 - C. Symbol.
- III. Problems to be analyzed.
 - A. Multiple definition.
 - B. Abstraction and context.
- IV. Results of applied semantics.
 - V. Summary of deductions.
 - VI. Conclusion.

ABASIC need of society is communicative language. "When any human activity continues over a long period without being subjected to intellectual control or criticism, it tends to get out of hand."¹ The understanding of the significance of words, and a realization of the flexibility of words, are the fundamental factors which govern the attainment of good communication. That study which attempts to develop and increase the power of interpretation is known as *semantics*. Semantics, as defined by Lady Welby, an investigator of semantics, is the "science of meaning, or the study of significance, provided sufficient recognition is given to its practical aspect as a method of mind, one which is involved in all forms of mental activity, including that of logic."² The aim of this work is to make evident the cause of the misunderstanding of the meaning of words. By bringing the cause to the fore, it is hoped that the good use of language will result in good communication. We must comprehend and also be comprehended. Semantics is the standard bearer: "It is at present to be regarded as an exploration rather than a science, which rewards its student with a skill rather than a body of subject matter."³ It is that skill, that method, that discipline of semantics which will be analyzed.

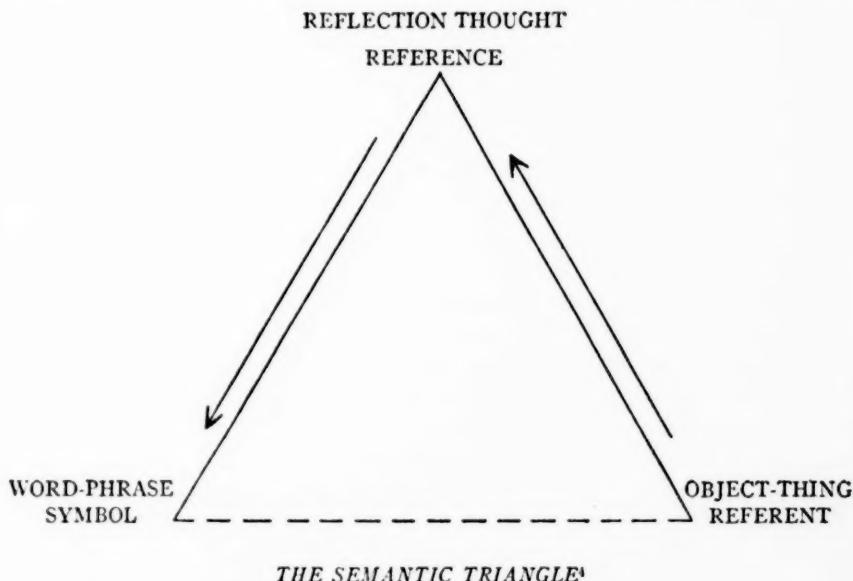
The semantic triangle, as drawn above, is the root principle for the analysis of the problem of word meaning. To the right of the triangle is the

¹ Louis Wirth, Preface to *Ideology and Utopia* by Karl Mannheim (New York, 1936), p. 1.

² *Encyclopaedia Britannica*, 11th edition, 1910, p. 78.

³ Hugh R. Walpole, *Semantics* (New York, 1941), p. 22.

referent. The *referent* stands for the actual object or operation to which the word applies. At the top of the triangle is the reference. The *reference* is the thought process which goes on in our brain cells when we see or have called to our attention the object or referent. At the lower left corner of the tri-



angle is the symbol. The *symbol* is the name or word which represents the product of thought association.⁵ "Observe that the triangle has no base. This is a matter of first importance. There is no direct relation between referent and symbol, between thing and word."⁶

The semantic triangle is the key which should be used for the solution of the two major problems of language. The first problem is the identification of words with things. The second problem is the misuse of abstract words. To the ever conscious semanticist these problems are referred to as "the importance of context and the practice of multiple definition."⁷

A word is not an object or an organism. A word is a sign or a representation of an object or thing as associated in the human intellect. "Whereas the limits of human understanding are strictly confined, there are no limits to human misunderstanding."⁸ Actually, "spoken words are merely noises

⁴ Stuart Chase, *The Tyranny of Words* (New York, 1938), p. 97.

⁵ Editorial, "What Do You Mean?" *Scholastic*, XXXII (Feb. 19, 1938), p. 2.

⁶ Chase, *The Tyranny of Words*, p. 98.

⁷ Walpole, *Semantics*, p. 22.

⁸ Harold Nicolson, "On Human Misunderstanding," *Atlantic Monthly*, CLXXX (July, 1947), p. 113.

people make, and written words are only symbols for those noises. At best, such noises and symbols do not tell *all*. We think we know the meaning of the word 'love,' but the love of a man for *this* girl cannot be the same as the love of a man for *that* girl. Much more than a word is needed to tell all. Yet we often permit ourselves to be directed into forming an opinion on a highly complicated situation without the examination of facts, with nothing more than a word or two to guide us."⁹ "No word in isolation can be judged correct or incorrect, beautiful or ugly, any more than a single musical note can be judged except in relation to a melody, a composition, or at least a chord."¹⁰

Another example of the unconscious belief that words and objects are the same is shown by the analogy as told by S. I. Hayakawa, an American-born Japanese, assistant professor of English at Illinois Institute of Technology. "A chimpanzee can be taught to drive a car, but if a red light shows when it is only half way across the street, it will stop in the middle of the crossing. If a green light shows while another car is stalled just ahead, the chimp goes right on regardless of consequences. It identifies the signal with the thing for which the signal stands, and the red light doesn't merely stand for stop; it *is* stop.

"We humans usually do better than that when we drive. We try to make allowances for the total situation we're in. But when we tackle social problems, we're likely to follow signal words or labels and disregard modifying circumstances. We act as if any word or combination of words that sounds true *must* be true. We forget that even if a combination of words says something true, it still does not tell all. 'The Russians advanced five miles,' does not mean the same as 'The Russians were stopped cold after an advance of only five miles.' 'His manner is rude and uncultivated,' is different from, 'His manner is simple and unspoiled'."¹¹

This idea of word, symbol, or thought directly connected to a fixed idea is termed differently by different scholars. Bentham calls this condition "fixation,"¹² while Korzybski calls it the concept of "identity." According to Korzybski, this fixed thought identification is responsible for mankind's "false knowledge" and harmful nervous reactions ("e.g., a child who hates all men because it is mistreated by its father.") He goes further to say that "mass unbalance, affecting in at least one case a whole large nation, mass hysterias, panics, fears, and what not, are becoming increasingly a greater neurosemantic menace than any plague has been."¹³

* Fred C. Kelly, "Do Words Scare Us?" *The Saturday Review of Literature*, XXIV (Nov., 1941), p. 11.

¹⁰ Chase, *The Tyranny of Words*, p. 107.

¹¹ Kelly, "Do Words Scare Us?" p. 11.

¹² C. K. Ogden, *Bentham's Theory of Fictions* (New York, 1936), p. 124.

¹³ "General Semantics," *Time*, XXXII (Nov. 21, 1938), p. 34.

The second problem recognized by the semanticist is the problem of abstract words and thoughts. "An adequate description of an utterance must take into account, besides its referents, the attitudes of at least two people."¹⁴ Ideas are abstract, and until they take concrete form, are difficult to express and to communicate to others. The problem of explaining an idea is the problem of discovering by sense association, *what* the idea really is. We discover it only by analyzing it.¹⁵ In the semantic approach to abstractions, the main point is to find the object, the referent to which the thought and word refer, and after that, to discover its attributes and relationships.¹⁶

An idea is never really explained until it is illustrated by specific instances, concrete illustrations, and definite examples.¹⁷

This problem is one which is constantly affecting society. The historian Charles A. Beard writes: "With the aid of four or five competent workers, I devoted two years to exploring the meaning of two words: National Interest. That was one year for each word, although the time was not divided that way. The upshot, far from satisfactory to me or anybody else—indeed utterly enraging to many—was incorporated in two volumes embracing about nine hundred pages. *The Idea of National Interest and the Open Door at Home*. The Marines are sent to Nicaragua to subdue the natives. Why? In the national interest. The Navy must be adequate. Adequate to what? Protect the National Interest. And so on and on through endless pages of diplomatic explanations and presidential speeches. That is final. If it is in the national interest, nothing more need be said to stop the mouths and thoughts of inquirers."¹⁸

Many speakers are guilty of speech making which is without concrete association, and full of ambiguity. The Rev. Charles Vaughn, of Los Angeles, once said: "The Russian Revolution was a Jewish baby. The Jewish banking houses of Wall Street financed the Revolution, and as a result, thirty million white Christian peoples have starved in Russia under communistic rule . . . Communism is anti-Christ and belongs to those who teach anti-Christ . . . It is time to get the whole gang of aliens and put them across the sea where they belong. We believe it is Christian-like to deport these aliens!"¹⁹

We can easily see the meaningless abstractions. The speaker wants us to

¹⁴ Walpole, *Semantics*, p. 105.

¹⁵ Donald Davidson, *American Composition and Rhetoric* (New York, 1939), pp. 112-113.

¹⁶ Chase, *Tyranny of Words*, pp. 90-91.

¹⁷ Davidson, *American Composition and Rhetoric*, p. 113.

¹⁸ Charles A. Beard, "The Word-Revolution Begins," *Scholastic* XXXII (Feb. 19, 1938), p. 33.

¹⁹ Stuart Chase, "Word-Trouble Among the Economists," *Harper's Monthly*, CLXXVI (Dec., 1937), p. 56.

believe that a Russian communist and a Jew and an alien of America are one and the same. "If we are conscious of abstracting, well and good; we can handle these high terms . . . If we are not conscious of doing so, we are extremely likely to get into trouble . . . Indeed the goal of semantics might be stated as *find the referent*. When people can agree on the thing to which their words refer, minds meet; the communication line is cleared."²⁰

Semantics is a very practical study. If one studies the semantic discipline of thinking, he will benefit by understanding better what he hears and reads; he will talk and write more effectively and logically; he will think more accurately. "Semantics will help him to think more accurately because, by showing how words and thoughts are connected, it helps one to draw the line between verbal and mental problems. He will be less dependent on words, and better able to concentrate on thoughts whatever their verbal clothing."²¹

"After six weeks of training in general semantics, thirty sophomores at Washington State Normal School in Ellensburg gained 36 points in intelligence scores.

"In the field of Medicine, general semantics has also claimed its worth. Maladjusted students at the University of Chicago and other patients, instructed in general semantics, gained weight, due to the fact that through logical thought processes they conquered depression, hallucinations, delusions, and insomnia. Then again at McLean Hospital in Waverly, Massachusetts, after other methods had failed, two young men who studied *Science and Sanity* were cured in four months of chronic alcoholism."²²

Listed categorically those standard deductions of semantics upon which there has been agreement by observers, and no disagreement, are as follows:

1. That words are not things. (Identification of words with things, however, is widespread, and leads to untold misunderstanding and confusion.)
2. That words mean nothing in themselves; they are as much symbols as *x* or *y*.
3. That meaning in words arises from context of situation.
4. That abstract words and terms are especially liable to spurious identification. The higher the abstraction, the greater the danger.
5. That things have meaning to us only as they have been experienced before.
6. That no two events are exactly similar.
7. That finding relations and orders between things gives more dependable meanings than trying to deal in absolute substances and properties. Few absolute properties have been authenticated in the world outside.

²⁰ Stuart Chase, "The Tyranny of Words," *Harper's Monthly*, CLXXV (Nov., 1937), p. 563.

²¹ Walpole, *Semantics*, p. 32.

²² "General Semantics," p. 35.

8. That mathematics is a useful language to improve knowledge and communication.
9. That the human brain is a remarkable instrument and probably a satisfactory agent for clear communication.
10. That to improve communication new words are not needed, but a better use of the words we have.
11. That the scientific method and especially the operational approach are applicable to the study and improvement of communication.
12. That the formulation of concepts upon which sane men can agree, on a given date, is a prime goal of communication.
13. That simile, metaphor, poetry, are legitimate and useful methods of communication, provided speaker and hearer are conscious that they are being employed.²³

"If we keep this conception of conception in view, we will be less ready to suppose that any idea can be new: its novelty will be in the combinations within it; less ready to expect two men's ideas to be quite the same; less ready to dream that an idea may be simply handed from one mind to another: it has to grow there under different conditions, more or less favorable; less ready, again, to imagine that a word is a sort of cellophane container preserving a 'content' intact—the same content always. Ideas are organisms and do things: different things in different conditions."²⁴

Thus, semantics involves the search for valid knowledge through the elimination of biased perception and faulty reasoning on the negative side and the development of sound methods of observation and analysis on the positive side.²⁵ If we know the ways of words, then ambiguity will cease to be a danger, and the realization of the changes which words undergo will become, in effect, an added resource. Semantics analyzes these changes and makes us conscious of them. The moral is not that a word should have only one referent, but that it should have only one referent at a time: and that when we shift its meaning, we should realize what we are doing.²⁶ "The segments of reality with which we deal must be analyzed into factors in a much more exact manner than we have been accustomed to do in the past. Our aim then is to refine the analysis of meaning in the sphere of thought so thoroughly that grossly undifferentiated terms and concepts will be supplanted by increasingly exact and detailed characterizations of the various thought-styles."²⁷

"This is the worst time in the whole history of the world to be either

²³ Chase, *Tyranny of Words*, p. 167.

²⁴ Ivor Armstrong Richards, Introduction to *Semantics* by Hugh R. Walpole (New York, 1941), p. 12.

²⁵ Wirth, Preface to *Ideology and Utopia* by Karl Mannheim, p. 18.

²⁶ Walpole, *Semantics*, p. 101.

²⁷ Mannheim, *Ideology and Utopia*, p. 45.

merely fluent or noncritically receptive. There cannot be too much stress put upon the meaning of words today. Writers and speakers cannot afford to be easy writers and speakers any more. Every subtlety, and every idiom, every metaphor, must be used with definite understanding. For upon the ability to translate ideas and political policy into terms that have the same meaning to all who use them, depends the outcome of the peace of the world for all time."²⁸

MICHAEL IACOBELLI

Bloomsburg, Pennsylvania.

²⁸ Editorial, "In the Beginning Was the Word," *The Saturday Review of Literature*, XXIV (Oct., 1941), p. 10.

REDEEMING THE UNSAVED IN ENGLISH BY FOREIGN-LANGUAGE APPLICATIONS

The idea of remanding all linguistically unsound juniors and seniors back to the English department does not commend itself. Some of those so remanded may eventually come through, like certain holders of degrees who have over the years worn down the resistance of examiners, but they will hardly add to the reputation of our schools. The defense of their English has come far too late. The mass of "under-Englished" upperclass students are themselves of this opinion.

Better than sending such students back to English-Grammar-and-Composition classes it would be to direct them into a foreign-language class in which they will be *compelled* to pick up a knowledge of general language structure from the very first day, or find themselves immediately sinking. The angle of approach to a foreign language will have the additional merit of novelty for them, and will provide an incentive not to be found in an English which for such students has grown very stale indeed, by reason of their attitude toward it as something that they have long struggled for without success.

A. M. WITHERS

*Concord College
Athens, W. Va.*

A Tentative Chronology of Spanish Literary History (1780-1941)

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EDNA LUE FURNESS

*University of Wyoming
Laramie, Wyoming*

DEPENDENCE OF OUR MODERN-LANGUAGE TEACHING ON LATIN EQUIPMENT

It is customary in some quarters to consider Latin a lost cause, something to which our modern world will definitely not return. The explicit caution is vouchsafed to avoid the impossible, and cooperate with the inevitable.

But the "impossible" thing is precisely the getting away from Latin. Building of a language and literary structure upon un-squared and otherwise disordered foundations is utterly unfeasible. And the "inevitable" prescription for order and design in language and literature, in contrast with the language and literature messiness which we are now in, is return to Latin. And this means, in the lower schools. Language men should write their convictions on this matter. Silence gives consent to many an official in "authority" to undermine our hopes for genuine, permanent progress in the teaching of language and literature.

A. M. WITHERS

*Concord College
Athens, W. Va.*

The Present Status of Teaching Russian for Scientists¹

ONLY a small number of students of Russian in American universities major in linguistics. The majority study Russian with the idea of using it as a tool in their academic work and a substantial proportion of these students consists of scientists whose interest in Russian scientific developments has been aroused by the increasing volume of that literature.

The American scientist who does not know Russian is, in many cases, responsible for the organization of courses of Russian for scientists. Some industrial concerns organized courses for their technical employees. In others, lack of qualified teachers prevented organization of such courses. Surveys have shown that American universities are, in most cases, willing to recognize Russian on a par with German in fulfillment of the language requirements of science students. Scientists active in industry are interested in complete coverage of the technical information pertinent to their work, including the Russian technical literature, as witnessed by the fact that chemists constitute the largest group of scientists studying Russian, even though the Russian developments in biology attract just as much attention.

The special interest of the scientist in the study of Russian and methods of effectively satisfying this interest have been the subject of discussion at meetings of the American Association of Teachers of Slavic and East European Languages for the past few years and it seems desirable to summarize the discussion in order to highlight points on which agreement has been reached and those around which the discussion is likely to be centered in the near future.

Teachers of language, including those who teach Russian, in some instances express doubt as to the advisability of organizing special courses for scientists, on the grounds that one should not deprive the scientists, through specialization, of the cultural reaches to which language study as such opens the door; that there is no such thing as special characteristics of the language, as used by scientific publications; and, further, that study of language in mixed classes will eventually enable a student to use his knowledge in any connection he desires.

It is not intended to discuss here the characteristics of the language of

¹ Presented at the National Meeting of the American Association of Teachers of Slavic and East European Languages, Detroit, Michigan, December 31, 1947.

science. Concentration on any special field of intellectual endeavor will tend to increase the frequency of use of some language forms, at the expense of the others. The writer discussed this problem elsewhere (*The American Slavic and East European Review*, vol. IV, Nos. 8-9, 158-164, 1945). The literature on science, almost entirely an essay type literature, regardless of the language, has its basic characteristics, namely: (a) scientific terminologies, the nature of which is obvious without explanation, and which are largely made up of "international" words of Greek and Latin origin, cognate to many languages; (b) special connotations of words occurring also in the general language; (c) very small amounts of idioms; (d) differences in frequency of many important words, as compared to that in the language in general; (e) differences in the significance of some grammatical forms; for example, in no type of Russian literature are the impersonal expression and reflexive so frequently used as in the scientific literature, while the imperative form is so clearly noted for its virtual absence. To this must be added the absence of language forms characteristic of dialogues and sentiment and prevalence of those characteristic of recording objective observations and of deriving generalized conclusions from them. Further, the objective of a language course for scientists is primarily the passive, rather than the active, use of the language (recognition, rather than speaking or writing, although some active use of it is important as a means of grammar and vocabulary practice).

A scientist can and does frequently have great interest in study of foreign languages and literatures *per se*. In some cases he may become sufficiently interested in this work during his study of scientific Russian to make a special effort later to continue his work in general Russian. The path to interest in language may run through any contact with it, but certainly there is no more potent stimulus of this interest than a clearly defined use to which the initially gained knowledge of the language may be put. Administrators of American educational institutions have indicated the need for increasing the part of the curriculum of a scientist and engineer which may be regarded as properly belonging to the humanities. This type of academic work is not under consideration here. Neither is the obvious advisability of continuing a course in a foreign language to a point where a student can read with facility all types of literature. The writer would generally approve of such an attitude. However, we are faced with a definite problem: the crowded curriculum of a student of science and the crowded life of a practicing scientist leave, in many cases, little more time for the study of Russian than what is absolutely necessary for achieving an ability to read the essential scientific literature. Would we be discharging our obligations to these students by turning them away or forcing them to work on a course which cannot attain the above objective in the given space of time? For these students special courses in Russian for scientists must evidently be organized on the *elementary* level.

The characteristics of the language of science are all important and should be given serious consideration in planning a course for scientists. However, it is utterly inadvisable to deprive such a course of the study of any important part of grammar. The reading material should be introduced by going from the more specialized vocabulary of immediate use to the student to less specialized vocabulary of general usefulness, i.e., in the order reversed to that usually pursued in the study of general language. One should guard against narrowing too much the total vocabulary which will have been presented to the student at the end of the entire course. Although some limitations are imposed by the nature of the reading material, as indicated by the definition of the language of science given above, teaching of Russian for scientists should not be understood as training in a skill of very limited applicability. The latter is neither desirable nor possible, if correct understanding of Russian scientific publications is to be attained.

The courses in Russian for scientists existing now may be classified as follows: (a) classes composed exclusively of scientists, in rare cases people working in one given field or even employed by one single firm; (b) mixed classes in which the scientists are segregated for part of the instruction time into separate sections; (c) mixed classes in which the science students are given additional work, while doing the entire other work of the class.

It is evident that only in the classes of the first type can the entire instructional material, both that designed to develop a vocabulary and the study of the grammar, be directed toward the interest of the scientist. In the (b) classes the vocabulary work can be directed toward the immediate principal objective, reading the scientific literature, but in the study of the grammar the relative proportions of the two sections sometimes have to be considered. However, in the writer's experience this problem can be solved with a large degree of satisfaction. In classes of type (c), the additional work, mostly translation of scientific material of particular interest to the student, is sometimes started with the second semester or even the second year and the teachers do not exercise very much control over the selection of the material and the difficulties of the language are not even considered, with the result that its contribution to the student's learning of the language is decreased to that extent. Obviously, this material cannot be graded for the use of the students, unless the reading material of actual interest to the student is substituted by a reader covering all fields of science.

Some teachers hesitate to organize classes for scientists because they assume that knowledge of the science involved is required of a teacher. This fear is exaggerated. One should only remember that in instructing scientists the differences in connotations of some words always have to be considered and that in the final selection of the translated version of a Russian word the participation of the student will occasionally be larger than in other cases. For instance, a student scientist will easily choose between "enrichment" and "concentration" (of ore) when translating the word "obogash-

chenie," between "irrigation" and "reflux" in the case of "oroshenie," etc.

In my experience it has been possible, with the aid of properly graded reading material, to cover a substantial proportion of essential vocabulary and the principles of Russian grammar within an academic year and to provide for some practice in reading Russian scientific literature of special interest to the student. The reading material covers also the basic sciences and words from this vocabulary are used to illustrate the rules of grammar and for exercises in them. In the second quarter of the daytime course and the second semester of the evening course the students are assigned corollary work consisting in translation of a complete article in their field of specialization, the difficult expressions from these texts being discussed in the class, and in the third quarter or third semester, respectively, a group of such articles, related in contents, are being translated by each student and, in addition, short abstracts of them prepared in Russian, simplifying the contents as well as the vocabulary, to make the abstract interesting and understandable to the entire class. These abstracts are orally delivered in the class and questions and discussion of the topic by the other members of the class encouraged. The benefit of this oral work is known to every language teacher.

While this plan of instruction covers a year's work in the day classes or three semesters of evening classes, the students are advised to continue their study for at least an additional half year for review of the grammar and additional practice in reading with expansion of the work in the general language at this stage. Cases of misunderstanding of a text and gross misinterpretations of a scientific statement (and frequently it is precisely that statement on which the entire value of the article hinges) due to insufficient experience with some grammatical forms and expressions are numerous, and this writer doubts very much the ultimate success of any courses for scientists of very short duration, where sufficient assimilation of the rudiments of grammar is impossible.

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J. G. TOLPIN

*Northwestern University, Chicago
The University of Chicago*

An Expanded Foreign Language Program in Teacher Training Institutions

FOR some years the position of foreign languages in the curricula of teacher training institutions has been of increasing concern to those of us who believe that every educated person should have some experience with a language other than his native tongue. The gradual loss of a foreign language requirement in a majority of these institutions and the small number of majors prepared by them are both apparent. It is these two aspects of the situation and their impact on the public schools served by the teachers colleges that form the subject of this discussion.

First, let us look at the number of foreign language majors prepared in proportion to the positions available in their immediate area. The figures used are mainly from Southern Illinois University which until 1944 offered only a degree in teacher training and in which the College of Education is still by far the largest unit. It is one of the larger teacher training institutions and until 1947 had a reading ability requirement in foreign languages for all degree candidates. Therefore the foreign language situation in this institution may be considered more favorable than in the majority of teachers colleges and schools of education. Nevertheless in this university where for eight of the nine years considered all students had some foreign language experience and at least the opportunity to major in that field, the preparation of teachers was pitifully inadequate to the needs of the area.

The table on the following page shows the discrepancies in teacher preparation and demand.

Lest it be thought that such a discrepancy exists in all fields let us examine the ratio of majors to vacancies in other subjects during the 1939-47 period. In 1943 and 1945 no other subject field produced as few majors in comparison to the demand. During the nine year period Physics in five years, Household Arts and Mathematics in three, Industrial Arts, Music, Women's Physical Education in two, and English in one, were the only subjects which were as bad off or worse than foreign languages in this respect. A survey of such popular fields as English, History and Commerce shows that they prepared in the earlier part of the period from one-third to more than enough teachers and in the latter part when the teacher shortage

became felt a far smaller proportion of those demanded (especially in Commerce) but one still more adequate than that of the languages. From 1944, on of course, the total number of graduates falls far below the number of vacancies but never in as low a ratio as that of the foreign languages. It is interesting to note the position of the foreign languages among the different subject areas in the total number of vacancies reported. It varies from third in 1939 to ninth in 1944 among the some thirty fields listed and

	French	German	Latin	Spanish	Total
1939					
Majors	3	2	3	0	8
Vacancies	7	2	50	0	59
1940					
Majors	6	1	3	0	10
Vacancies	8	1	21	0	30
1941					
Majors	1	0	3	0	4
Vacancies	8	2	42	2	54
1942					
Majors	3	1	3	0	7
Vacancies	15	1	90	6	112
1943					
Majors	0	0	0	0	0
Vacancies	10	0	88	18	116
1944					
Majors	2	0	2	1	5
Vacancies	8	0	81	11	100
1945					
Majors	1	0	1	0	2
Vacancies	13	0	99	15	127
1946					
Majors	2	0	2	0	4
Vacancies	8	1	96	38	143
1947					
Majors	1	0	1	5	7
Vacancies	22	2	106	55	185

averages sixth place during the whole period. It ranked sixth out of twenty-nine in 1947, a year when only seven majors were available for one hundred and eighty-five vacancies.

The state of Illinois supports five other teacher training institutions, the School of Education of the University of Illinois and four state colleges. A study of the placement reports of these schools reveals situations similar to or worse than that at Southern. In the last five years calls involving at least one foreign language have reached the University of Illinois Appointments Committee in numbers ranging from 198 in 1944 to 420 in 1947. The

majors prepared at the University in the Colleges both of Liberal Arts and of Education during that period never ran over 17 and in two years went as low as 13 in French, Latin, German, and Spanish combined. Only students in programs preparatory to teaching are considered in these figures. They total 74 for the five years in the four languages combined. The positions available averaged 309 a year. The reports of the Appointments Committee for the last two years list foreign languages among the subjects in which the demand far exceeds the supply.

In the other four state colleges combined we find that in the last five years only 20 Latin, 4 French, and 1 Spanish majors were prepared although these schools averaged more than fifty foreign language vacancies each a year. Northern prepared no foreign language majors in 1943, 1944, and 1946; Western, none in 1946 and 1947; Eastern, none in 1947.

It may be argued that many of the vacancies reported to one Illinois school will be sent to all of them and that the discrepancy between majors and vacancies is not so great after all. In 1947 there were only 25 majors prepared in the four languages in all of the six institutions considered and 240 vacancies were reported to the University of Illinois Appointments Office.

These figures show that in the state of Illinois at least the state supported teacher training institutions are farther from preparing sufficient foreign language teachers for the regions they serve than they are in other subject fields and that they fill only a very small number of the foreign language vacancies reported to them. Now comes the question, "Does this matter?" What happens to these schools who need foreign language teachers and who do not find them in the state teacher training schools?

A large number of the positions are, of course, filled by majors from privately endowed liberal arts colleges and universities and are thus adequately cared for. But many others either have no teacher at all and cease to exist or are filled by teachers of other subject areas who know a little of some language. Very many high schools which have for years taught Latin and either French or Spanish now are offering none of the three because they cannot find a teacher. Their students are thus deprived completely of one of the most effective and rewarding approaches to the understanding of the other peoples of the world. They are thrust into an isolationism which threatens our ability to live successfully and harmoniously in a world grown suddenly small in our time.

The remaining schools, those employing inadequately trained foreign language teachers, do but little more for their pupils. They cannot expect from teachers whose major interest and special training are in English or Music or Physical Education the broad cultural appreciation of a foreign civilization and the enthusiastic interpretation of language values which an expert can give. Again the children are sold short and our communities

suffer from it. If it is important that teachers be adequately trained in teaching, if our teachers colleges really do offer the best possible professional preparation, then our foreign language teachers ought to come from those institutions and in sufficient numbers to supply the public schools.

Why do not more students major in foreign language and what can be done to induce them to do so? In the first place the teacher shortage in foreign languages results in a vicious circle. The children have no contact with another language in high school and they hesitate to elect it in college. Even if they do want to try it on the college level the host of requirements, none of them in foreign language, frequently dissuades them. If they enter with no high school language the first year of college work does not count on a major. Thus only the very determined or very gifted will start a language major in college and find the time required to complete it.

The only answer, of course, is to encourage college freshmen to try out language courses and if they like them to make it easier for such students to arrange their whole program so as to complete a major. That effort will have to come from the freshman advisors in teacher training institutions and to produce it most such schools would have to indoctrinate their advisors in the need for foreign language majors and in the importance of such training. If the advisors would honestly and conscientiously encourage students whose early achievement scores show language ability to continue in the field we should have a very different picture from that which exists.

The colleges could also do much by a well-planned publicity program but to be effective that must be a project resulting from school policy and the convictions of the administration as well as of the instructors in the special field. As long as deans and principals use Latin as a synonym for "useless learning" in their speeches to student groups or as long as they gain laughs by ludicrous mispronunciation of common foreign phrases their students will reflect their lack of understanding of and respect for foreign language training. In general, the students consider important those areas of learning which receive the praise of their school administration.

Now let us consider the teachers of other subjects graduated from our state institutions without any foreign language experience whatsoever. The enrollment figures at Southern Illinois University show that from one-fifth to one-fourth of the student body was enrolled in some foreign language during the 1939-47 period. This school, however, had a foreign language requirement until 1947 and is therefore typical of only a minority of teacher training institutions. One fact of interest might be noted in passing. In the fall registration of 1947, the first after the removal of the foreign language requirement from the School of Education, there was a drop of 119, of which 90 were lost in Spanish. German and Latin gained slightly and the other three languages showed slight losses. The old, false conception of Spanish as the "easy language" had apparently in former years determined the choice of students who took it only to satisfy the requirement.

It is in the institutions which do not have a foreign language requirement and which offer very little work in the field or none at all where the greatest need for a new language program exists. We allow thousands of teachers every year to go out into the world to guide the youth, to stand labeled as educated people, to mold the opinions of their communities without the benefit of foreign language experience. We do not even offer to many of them the opportunity of acquiring the appreciation of foreign thought and culture, the feeling of being at home with a foreign people, the desire to understand more fully another way of life, which foreign language study makes possible. We permit our teachers to impart to our youth ideas about and attitudes toward the rest of the world without the one key which can really open up the way to that world. There is no one group whose tolerance and balanced thinking or whose prejudices and narrowness can mean more to our civilization than our teachers and especially our elementary teachers, who are the least likely of all to receive in their college career any foreign language experience.

The continued hostility of many leaders in the field of education to foreign language study which has deprived so many prospective teachers of foreign language experience has led numbers of us to a too easy resignation in this matter. We retreat into the liberal arts colleges and enjoy the progress which many colleges and universities are making in language teaching. We note with pride and encouragement the expanded programs and diversified experiments in language teaching which are going on in all parts of the country. That is all very well but it does not alter the fact that students in the teacher training institutions are benefiting from that expansion less than any other group. And teachers *need* foreign languages. They need them to become well-rounded personalities. They need them for the breadth of outlook and the sense of proportion they must transmit to their pupils. They need them for the international ideals and responsibilities they must interpret to the whole community. Let us help the public to see the necessity of such training for its teachers and to demand it from the colleges.

VERA L. PEACOCK

Southern Illinois University

The Use of Audio-Visual Material by Foreign Language Classes in Junior Colleges of the North Central States

THE present article represents the first phase of a larger study of the use of audio-visual materials and techniques in the foreign language classes of American colleges. In this initial phase we have attempted to survey the problem with respect to the junior colleges in the North Central states. To this end questionnaires were, in March and April, 1948, sent to all the modern language departments of junior colleges located in Minnesota, Iowa, Wisconsin, North Dakota, South Dakota, Nebraska, Illinois, Missouri, and Kansas—altogether about one hundred colleges. It is rather disappointing to state that only 28 institutions returned the completed questionnaire. If this does not represent a true cross-section, it should at least constitute a sampling, and an indication of the extent to which smaller colleges employ audio-visual material, and what they think of it.

The questionnaire distributed reads as follows:

QUESTIONNAIRE ON THE USE OF AUDIO-VISUAL MATERIAL IN LANGUAGE CLASSES

1. Which languages are taught in your modern language department?
French_____
Spanish_____
German_____
Other_____
2. Do you use phonograph records (such as Linguaphone records) in your modern languages classes? Yes_____ No_____.
Which language_____ First year_____ Second year_____
Specify type of records (Linguaphone, Cortina, etc.)_____
3. What value do you place on records of this type?
Much value_____ Little value_____ Remarks_____
4. What have you found to be the most effective method of using modern language records?_____
5. What suggestions do you make for improving modern language records?_____
6. Does your modern language department have access to a recording machine? Yes_____ No_____ What kind?_____

USE OF AUDIO-VISUAL MATERIAL BY FOREIGN LANGUAGE CLASSES 37

7. Do you find that the recording of students' pronunciations for improvement purposes produces significant results? _____
8. Approximately how many foreign language films do you purchase or rent each school year for use in modern language classes?
Which language _____ Which year? _____
9. If sufficient funds were available how often would you use modern language films in your classes?

Once every 4 class periods	Once every 8 class periods	Other
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French

Spanish

German

10. In showing teaching films do you exhibit each film without interruption the first showing? Yes _____ No _____
11. In showing teaching films the second time, and subsequent times, do you stop the projector at frequent intervals for explanation and interpolation? Yes _____ No _____
12. What types of language films, at present not available, would you like to see produced? _____
13. What research studies would you suggest in the field of audio-visual techniques as applied to modern language instruction?
14. Please list films found helpful, giving title and also producer, if possible.

As can be seen from the above, a major concern of the investigation is the *teacher's reaction to the audio-visual materials*. It is hoped that on the basis of these reactions improvements can be made upon existing materials and indeed, that scholars and teachers may undertake to produce new and improved items designed to make language-learning increasingly vivid and effective.

Before discussing the replies, it is perhaps fitting to list the colleges responding to the questionnaire:

Iowa

Ottumwa Heights College, Ottumwa.
Grand View College, Des Moines.
Fort Dodge Junior College, Fort Dodge.
Centerville Junior College, Centerville.
Northwestern Junior College, Orange City.
Burlington Junior College, Burlington.
Waldorf College, Forest City.

Missouri

Stephens College, Columbia.
St. Joseph Junior College, St. Joseph.
Mt. St. Clare Junior College, Clinton.
Moberly Junior College, Moberly.
Coffey Junior College, Nevada.

Notre Dame Junior College, St. Louis.
Joplin Junior College, Joplin.
Southwest Baptist College, Bolivar.
Junior College of Flat River, Flat River.
Conception Seminary, Conception.

Kansas

Ursuline, Paola.
Highland Junior College, Highland.
Chanute Junior College, Chanute.
Garden City Junior College, Garden City.

Other States

Freeman Junior College, Freeman, S. Dak.
State School of Science, Wahpeton, N. Dak.
College of St. Mary, Omaha, Neb.
Hibbing Junior College, Hibbing, Minn.
Lyons Township High School & Junior College, Lyons, Ill.
North Park Junior College, Chicago, Ill.
Frances Shimer College, Mt. Carroll, Ill.

The data gleaned from the returned questionnaires is, in brief, the following:

Phonograph Records

Of the 28 institutions reporting, 17, or more than half, have at least one set of foreign language instructional records.

The Linguaphone Method is the best represented, as it was reported by 10 schools. Holt's Spoken Language Series and Victor Records were listed twice each. Systems mentioned once: De Latr  s French Speech Habits, I. C. S., Gregg, Living Course, Decca, Columbia. Two schools failed to specify.

Of the 17 users of records, 10 credited them with being of "much value," and further specified that they were chiefly helpful in the matter of pronunciation.

Those who expressed dissatisfaction, or entertained serious reservations about the efficacy of records, totalled 7. We believe that it would be revealing to list the negative comments:

1. Our course emphasizes reading too much for records to be of value.
2. We find these records useful as a teaching tool, but believe their use should not be overemphasized.
3. Constant repetition is needed if any value is to be derived, and class time does *not* allow for such time.
4. Time lacking for records.
5. We feel that records can never take the place of the living teacher.
6. An instructor using two different sets describes the speaking on one as "too fast" and also on the other as "too slow."

Regarding suggestions for improving modern language records, five sources had the following to say:

1. We need good recordings of folk songs in all languages. Spanish speaking records should carry South American pronunciation, not Castilian.
2. Each lesson should be spoken by a different person, half of them women's voices.
3. Use more simplified conversational exercises for beginners.
4. Produce songs with (accompanying) typed words . . . easy stories for comprehension.
5. Desire more information regarding use of records.

Recording Machines

Nine colleges, of the 28, reported that their modern language departments had access to a recording machine. The types include: Presto 2, Sound Scriber 2, Disc 1, Busch Sound Mirror Tape 1, Webster 1, Wire 1, Unspecified 1.

Five replied without qualification that significant results had been achieved with recorders in the improvement of student pronunciations. Two sources did not evaluate the apparatus due to the fact that they had used it only a brief time. Two answered in the negative, one of them explaining that such a reply was due to the lack of time in which to use the machine.¹

Films

Somewhat less than half of the junior colleges of our study, 12 to be exact, show moving pictures to foreign language classes.² Most of the departments reported exhibiting between three and six films yearly. One college shows as many as 30 films yearly to its modern language classes! Another told of showing between 12 and 20. These are the two highest figures.

As to the ideal frequency of film presentation, once every eight class periods appears to be the preferred ratio, since 11 chose it. The other replies varied greatly, from once every four periods to two or three times yearly.

The writers of this article considered the replies to Question 12 of special interest, in view of the specific constructive suggestions made as to the type of films modern language teachers would like to see produced. Perhaps it is not too vain to hope that the statements may be of guidance to those interested in producing and showing new films.

Each of the following comments represents the view of a different de-

¹ An excellent article on this subject: Richard H. Delano, *Uses of Recording and Listening Equipment*, in *Modern Language Journal*, March, 1948.

² Only one reported showing slides. (These were purchased from E. J. Morthole, 2216 Greenwood Avenue, Evanston, Illinois.)

partment head as to the kind of instructional film he would welcome in the future:

1. More films showing people at home and play, especially in small communities.
2. Need more films that are "grown up" and that have the speaking in the foreign language.
3. Make films that depict average middle class living; make them interesting with good foreign speaking.
4. Films dealing with daily topics such as: in a market, in a store, at the table.
5. More films with dialogue. A good film on French and Spanish phonetics showing how the sounds are made as they are made.
6. With dialogue, simple Spanish or French.
7. Simpler dialogue, such as "Buenos dias, Carmelita."
8. Conversation-dialogue, based on limited vocabulary.
9. A graded series to develop aural comprehension.
10. Modern features which have most likely been seen in English.
11. Films that people in New York, let's say, would pay to see.

It can, therefore, be seen, on the basis of the foregoing remarks that there is an interest in new films stressing the daily life of average citizens in foreign countries, and movies with simple dialogue based on a limited vocabulary. The suggestion as to a graded series deserves exploring.

Some Conclusions and Observations

It is our sincere hope that the evidence examined above tends to reflect that the possibilities in the foreign-language audio-visual field are far from exhausted. There is a great deal of work to be done in the production of new and improved audio-visual materials.

Not only is there a real need for additional records, films, and similar items, but there exists also the necessity for scientific experimentation with audio-visual techniques in the foreign language classroom. Prof. Fred Neff, Chairman of the Foreign Language Department, Stephens College, Columbia, Missouri, in his returned questionnaire makes some exceedingly apt suggestions for such experimentation:

1. The use of the tachistoscope as a device for improving word recognition.
2. Controlled experimentation with the use of wire recording and paper tape recording to determine the value and extent of use of this equipment in improving pronunciation of foreign languages.
3. The use of the large $8\frac{1}{2} \times 11"$ opaque projector as a device for projecting student foreign language themes for class analysis and individual advancement.
4. The use of correlated reading film in foreign languages similar to the Harvard reading file, for the purpose of increasing speed and comprehension in reading a foreign language.
5. The use of handmade lantern or photographic slides to be used as tools in an attempt to increase vocabulary development.

6. Recording actual radio broadcasts to this country via shortwave, to be played back in the classroom as a teaching device.

Other reactions from the questionnaires indicated the desirability of experimenting with different techniques in the classroom use of phonograph records. One department head remarked that she "would give anything to know" what an effective way of handling them might be.

At least passing mention ought to be made of some of the practical difficulties impeding a more general use of audio-visual materials. More than one department head replied that the budget of that college did not allow for the purchase of records and film rentals. Repeatedly, also, language teachers observed that there was not sufficient time, especially for the use of records. This would indicate, to a certain extent, that audio-visual materials are still quite commonly regarded as extraneous to conventional classroom procedure. Several mentioned the desirability of a special "listening room" and only a few stated that they had such a room. One informant nevertheless reported that his department has a supervised language laboratory. In this connection William Edgerton, a professor of languages, recently remarked in an article in the *Modern Language Journal*:³ ". . . the effort to teach a beginning language course within our usual college framework of three hours a week in class and six hours of outside preparation is doomed to failure. One might just as reasonably expect chemistry and biology teachers to work without laboratory sessions. The proportion should at least be reversed."

This means that the employment of audio-visual materials involves not only financial problems and space problems, but also that very elusive time element. Is it too bold to suggest that if audio-visual techniques and materials could be improved and prove their worth, they might cease to be regarded as extraneous, and the laboratory techniques might become as integral a part of the class work as they are in the natural sciences?

JACOB ORNSTEIN

*Waldorf College
Forest City, Iowa*

STANLEY JOHNSTON

*Luther College
Decorah, Iowa*

³ William Edgerton, *A Look at ASTP as Student and Teacher*, in *Modern Language Journal*, March, 1948, pp. 214-215.

Four Steps and a Level Road

WHAT can compare with that joyous moment in the classroom when the pupils look up from their papers, their eyes filled with a glow of pride and happiness because they know completely the French passage the teacher is dictating and they are sure of what they are writing, down to the last accent, the last verb ending, the agreement of the last adjective and the last pronoun, the punctuation of each phrase and sentence?

And what can be a more miserable, uncomfortable, disheartening experience for pupil and teacher alike than a French dictation hastily chosen, or too difficult, or too long, and consequently badly written?

It is almost a truism to say that the *dictée* is one of the finest exercises, one of the surest tests, one of the most satisfying experiences a French teacher can give his pupils, but because many French teachers do not understand its purposes, nor the method of handling it, nor the basis for selection of dictation material, nor the time which should be devoted to it in the class hour, it is often neglected or cast aside after a hasty trial as having no value because the results are a failure.

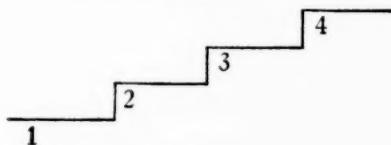
It becomes then the essential purpose of this article to show that the *dictée* can serve many purposes, that its use can be integrated into daily lessons more or less informally, that its results pay large returns for the teachers as well as the pupils, and that it alone can actually serve as a final examination in a course in the French language. These purposes, this integration can best be illustrated by examples of a few uses of the *dictée* in actual classroom practice.

From the first moment in French 1 when the teacher greets the eager new group with, "Bonjour, mes élèves," signs each registration slip saying, "Bonjour, Monsieur," or "Bonjour, Mademoiselle," she has opened the door for the *dictée orale*. Registration over, the rest of the class period that first day is devoted to choral repetition, imitation if you please, of the greeting, the forms of address, and as many more French expressions as the class can assimilate that period, all accompanied, of course, by many gestures, and blackboard pictures drawn by the teacher, much spontaneous laughter from the pupils, and more and more repetition by both teacher and pupils.

"What!" someone exclaims. "Is that dictation? I do that all the time not only in French 1 but in all my French classes." Splendid. Then we can, so to speak, *déblayer le terrain* and exclude from special consideration in this article individual or choral repetition of dictated French except when it becomes a step in the written dictation.

There remains the *dictée écrite* the four steps of which must never vary in elementary French if pupils are to acquire those French language habits so important to a correct language memory. Let us examine those steps and apply them to French dictation at several levels, and in a variety of situations.

For first consideration we go back to the French 1 class the first week of the semester. Let us say the pupils have learned the pronunciation of the French alphabet. You tell them you are going to test their understanding of the French alphabet by giving them a dictation of the letters but *not* in alphabetical order. You draw four steps on the blackboard, thus:



You point to step 1 and say, "*Je prononce une lettre.*" You pause. Then you point to step 2 where you draw a large ear, saying as you draw, "*La classe écoute la lettre.*" (Here there are laughs and a few frowns.) You point to step 3 where you draw a mouth from which issues a balloon enclosing a letter and you say with gestures, "*La classe répète la lettre.*" (There are nods of comprehension.) This by the way is the *dictée orale* incorporated *always* in the approach to the *dictée écrite*. Then you point to step 4 illustrating by a wavy line your last statement, "*La classe écrit la lettre.*" The majority of the class will have understood. After that, you repeat the four steps of the *dictée* very slowly, making sure *every* pupil *without exception* understands what he will be expected to do.

Then you begin.

The class is preparing its first French paper for you. You have already given them the correct French heading and they copy it from their notebooks in the upper right hand corner of their paper thus:

(Le nom de l'élève)
 Français 1 VII Salle 225
 Lundi, le 22 septembre
 Madame R——, Professeur

On the first line you tell them to write the word *Dictée* pointing out very carefully the French spelling and the accent mark. You tell them to number a column to twenty-six saying the French numbers as the pupils put down the figures.

You dictate the alphabet.

You pause after each letter but you do not repeat it because you wish to make *listening the first time* a habit as well as the subsequent oral repetition before the writing step. The four steps of the dictation as you explained

them have registered. Without exception, they are followed by every pupil. You repeat rapidly the entire list of letters.

Are the papers collected and given to you? NO, for all the value of a *dictée* except when used as a final test is lost unless it is corrected at once in class by the pupils themselves. This is a teaching, learning, and reteaching period in which the *dictée* is the principal exercise. Correction may be made in various ways. You may repeat the letters yourself writing each on the board as you say it with the pupils repeating it after you. But better still, one pupil whose pronunciation is excellent dictates the first few letters to another pupil at the board. The teacher and pupils observe together and make necessary corrections on the papers. Another pair takes the next few letters and the procedure continues until all the letters are finished. If there are a few poor papers, the pupils are promised a second dictation of the alphabet the following class hour with the letters arranged still differently. You collect the papers, look them over, give each an encouraging score, and return them.

Is there a protest that this takes much time? It does. But let us not forget that *Festina lente* must be our motto in the learning of French, or any other modern language for that matter. Slowly, very slowly *now*. *Mastery now* of the simplest material and the most elementary procedures. The rewards are rich as time goes by.

We proceed with exactly the same methods to the dictation of the numbers. Remember! The pupils are only in the first or second week of French. They do not know the French spelling of the numbers but they can say them correctly to thirty. When you dictate *deux* they write the figure 2, *not*, the spelling. This dictation is of course to test aural comprehension. Later when the spelling of the numbers is learned in connection with our later lessons in pronunciation, in simple addition, the dates, the time, the numbers of our lessons and the pages, we write them in context as they are spelled.

The four steps of the *dictée* are copied in French into the indispensable French notebook. As the days go by the directions become: 1, *Le professeur dicte la phrase*; 2, *La classe écoute la phrase*; 3, *La classe répète la phrase*; 4, *La classe écrit la phrase*. You give the punctuation marks in French. By this time the pupils have learned complete sentences and know a conversation which may run something like this:

1. Bonjour monsieur (mademoiselle, madame). Comment allez-vous aujourd'hui?
2. Je vais très bien, merci, et vous?
1. A la perfection. Que désirez-vous étudier dans cette classe?
2. Je désire étudier le français.
1. Désirez-vous parler français aussi?

2. Oui, monsieur (mademoiselle, madame). Je désire bien parler français.
Je désire voyager en France un jour.

1. Qui est le professeur de votre classe de français?
2. C'est Madame R—.

The pupils ask when they are going to have part or all of this conversational material as a *dictée*, because they now accept the *dictée* as a fundamental tool in helping them master their lessons. You look at the words containing the [e] sound. The pupils have had much drill in reading simple passages where [e] occurs but they have had no grammar. You agree that they may write part or all of the conversation for a *dictée* but you explain slowly and carefully, that they must *memorize* the sentence spellings exactly as they have them in their corrected notebook copies. You have the pupils underline the words in which the [e] vowel with its variant spellings occurs; you draw attention to these spellings. You go over each sentence stressing pronunciation, liaison, intonation, vocabulary, accent, rhythm, spelling. You send them home to study and you pray the dictation will be satisfactory. They come to class the next day smiling. You know they are ready.

This is a *dictée préparée*, very much *préparée*.

You ask if there are questions before you begin. Sometimes there are a few. One is, "Why do several endings pronounced [e] have different spellings?" You explain. Then the *dictée* begins. You give four sentences only. One pupil remarks, "It's almost as easy now to learn a sentence as it is a letter, a number or a word." This is what you wanted the pupils to conclude. They are eager. Their voices repeat confidently. You notice that their pencils are sharp. They write, their eyes shining. They *know* what they are writing. We correct. It takes thirty minutes or more for the whole procedure because every pupil rewrites the *sentence* in which any error occurs. Pupils who wish to work on the corrections in pairs go to the board one dictating to the other. The work is compared with the correct notebook copies. Then they reverse the process. You walk up and down the aisles; you go to the board; you give much encouragement. The work is excellent, some papers without errors at all. You collect them, read them, score them, return them. Some carry A+.

But it is easy to be thrown off the track with this success. The *dictée* should *never* be given in an elementary French class on material not thoroughly taught, understood, and drilled. Nowhere does the truth of "*Une faute commise est une faute apprise*" have a more pertinent application than here. One must continue to dictate only those language sentence patterns containing vocabulary and spellings which are known.

One more example in first semester high school French before we pass to a *dictée* in a class of the second year. You are teaching the negative. Your

pupils have already overcome the mental hazard of the apostrophe through your pronunciation lessons and the *dictée orale*. They have been reading negative sentences with complete understanding for two or three days. You have given them in addition, a series of sentences beginning in the negative to complete in the affirmative. You have also written a substitution exercise for them from which they have selected several perfect negative sentences. They have written sentences in the negative. They have answered questions orally in the negative without the help of visual aids. Now you are *testing* to find out if a French language writing habit has become established and if your pupils can use "n' . . . pas" or "ne . . . pas" easily and correctly in writing. You begin by saying, "Je vais vous dicter aujourd'hui quelques phrases sur la leçon. Ecrivez chaque phrase telle que je la dicte; puis, complétez-la au négatif. Comprenez-vous ce qu'il faut faire?"

"Oui, madame, nous comprenons" is the reply.

You pause long enough after the pupils have repeated each sentence and written it, to give them time to complete it negatively. You give, of course, as many sentences containing verbs beginning with vowel sounds as those beginning with consonant sounds. The moment for correction comes. Your intelligent class clown, eyes dancing, volunteers to read back the first sentence before putting it on the board as an aid to the class corrections. You had dictated, "Je trouve la classe de français très intéressante," expecting naturally to find on practically every paper the dictated sentence and a completion something like this: ". . . mais je *ne trouve pas* ma classe d'anglais intéressante." However, Robert reads, "Je *ne trouve pas* la classe de français intéressante; je trouve le professeur de français intéressant." Theme with variations. Robert is composing. The intonation and emphasis are excellent. The class laughs heartily. Best of all the sentence with the rearranged material is perfect. The negative on the other *dictées* of the class has gone over, also. Once again we are making progress toward mastery with the help of the *dictée*.

And now let us consider a much more difficult situation, the *dictée* as an aid in a problem class of the second year. The first week of the semester you gave these pupils, who were, by the way, not trained in your school, a simple diagnostic test on first year French in oral reading, grammar, visual and auditory comprehension, speaking and dictation. You find that these pupils have scarcely heard French spoken yet they tell you they have "completed" their *two-year* French text. They know nothing basic, not even the simplest elements of pronunciation, vocabulary, grammar. (We get these classes, you know.) Here you are confronted with a tremendous obstacle for you not only have to break down old bad habits but you have to build an entire set of new and satisfactory ones and *keep the pupils' interest in French alive at the same time*. You take them into your confidence. First you show them the splendid dictation papers a French second semester class

trained in your school has written that day. You explain the *oral* and *aural* mastery techniques so essential to modern language knowledge. Then you show them *their* tests.

They gasp!

You ask them, "What shall we do?"

There is an awful silence.

Then a brave voice says, "Work, I guess!"

And we go to work. For weeks, laboriously, slowly, we drill, drill, drill. Pronunciation, pronunciation, pronunciation. Syllable division. Intonation, intonation, intonation. Emphasis, emphasis, emphasis. Accent, accent, accent. Liaison, liaison, liaison. Syllable division. Vocabulary, vocabulary, vocabulary. Reading, reading, reading. Syllable division. Questions, questions, questions. The simplest of French directions are repeated over and over and over again. You study with them the uses of the verb tenses which occur most frequently in the reading material. Recognition and understanding come at last, complete and perfect. There follow the *dictées* of familiar and known sentences wherein the new tenses just studied are contained. You study with them the lessons in geography and history. They learn the map of France by reading it, recognizing through the eye and ear the frontiers, the cities, the rivers, the seas, the mountains, the most familiar old provinces, some of the *départements*. Then come the *dictées* on French geography made up completely of the *known* material. You study together the story lessons, working on vocabulary in context, dramatizing, drawing pictures, explaining, reading, questioning. Comprehension and interest are now at a high level. Then come the *dictées* of those basic sentences whose total constitute a *résumé* of what we have been over.

Your sense of humor, that all-important teaching ingredient, has almost left you, but because you know that there is always a pot of gold at the end of every rainbow, you go on to "cultiver votre jardin" in the hope of finding at long last the buried treasure.

During those first weeks of unremitting drill, there are *dictées* nearly every class hour. Pupils whose pronunciation has now become very good, even excellent, working in pairs, dictate the lessons to each other, priding themselves on their careful intonation and correct accent, their observance of the liaison rules, their knowledge of the vocabulary in complete sentence units. This is excellent practice for the pupils and the teacher is free to help the less gifted ones individually. The pupils delight, too, in dictating to the teacher, reading rapidly to see if they can approximate normal French speed and hoping to catch her in error. Teams are chosen to work at the board; competition is keen. Comprehension, assimilation, fidelity of written reproduction with their accompanying satisfactions have gradually changed the drudgery lessons into a game of skill.

The day comes when you decide to try new dictation material at their

level. It is a selection which you have written for them containing the vocabulary and constructions over which they have struggled so hard in the weeks just ended. You send up a little hopeful prayer that *now* they may be on firm French ground. The pupils write easily, unafeard; smiles light their faces as they understand the *new* dictation and its purpose. The papers are a triumph. The pupils surround you "en masse" and say, "Madame, you deserve a medal!" You reply with laughter which veils thankful tears, "*Faites-moi une belle médaille et je la porterai.*" And they make a medal, six inches across, of blue paper edged with a red paper frill, hung on a red satin neck ribbon bearing on its white center the words, "Vive Madame R—."

You wear it all the next day.

You put it away among cherished keepsakes.

The daily drills, varied ad infinitum, but serious of purpose, enriched by the constant *dictées* immediately corrected, remade this second year class which now understands spoken French at its second year level, speaks correctly the simple French it has learned, reads its stories without the old translation-into-English habit, and at long last writes a *good dictée*, and a *good* simple French composition.

The battle has been won and you have found the pot of gold.

And finally you are working with your third and fourth year classes. These groups have been raised on *la dictée*. As they have progressed through the successive semesters you and the pupils know it has become the proof of their growth in French and the challenge to future linguistic and personality development. For the exceptional pupil his mastery of French at the third or fourth year level is constantly reaffirmed through his success in writing his excellent *dictées*. For the less apt pupil his *good dictées* are French compositions he is incapable of creating but which he can and does appreciate to the full. For both ability groups the *dictée* provides enrichment of grammatical practice, experiences in understanding French spoken or read at normal and even rapid speed with the correct intonations and emphasis, new words, new expressions, and best of all, new ideas and different ways of thinking to enlarge his horizons.

From the wide and very flexible range of materials among those which France, her people, her history, her literature, and her great heart, provide, you choose those *dictées* which your pupils understand, to enrich and inspire the class hours. The class texts, poetry old and new, definitions, current news, questions, biography, anecdotes, proverbs, excerpts from novels, essays, short stories, descriptions, plays, the Psalms, French correspondence, travel literature, the new French constitution, all are used. They are the springboard for class discussions, dramatizations, student recordings, classroom radio broadcasts, more interesting memory work, more extensive reading, more and better oral and written compositions. The success of

these *dictées* lies always in the inspiration and the challenge they provide. No pupil in third or fourth year high school French will emerge the same person he was when he began his study of French if his French classroom experience has constantly furnished him with "a reach that exceeds his grasp."

You remember the look of wonder and understanding in your pupils' eyes, when, after reading aloud and explaining in detail a new passage you have chosen, you begin the *dictée*.

It is one of those rare spring days when the breeze through the classroom windows and the sunshine on the desks make your thoughts, too, wander away from the intensive work of the semester. So this time the choice is from *Cyrano de Bergerac* by Edmond Rostand.

"Un baiser, mais à tout prendre, qu'est-ce . . . ?"¹

Or one of your pupils has had a loss in the family and you select without comment the immortal twenty-third Psalm.

"L'Eternel est mon berger: je ne manquerai de rien . . . ?"

Or your pupils have heard Maurice Chevalier on the radio, and in an issue of *France-Amérique* to which your pupils subscribe, he remembers his mother in a touching tribute from which you take the passage beginning, "Mais, tu as l'air lasse. Je viens de te parler trop longtemps . . . ?"²

And another day after the pupils have seen movies on French history, chateaux, tapestries, you give them an extract from "La Chanson de Roland." "Le Comte Roland est couché sous un pin. Vers l'Espagne il a tourné son visage. De maintes choses il lui vient souvenance . . . ?"³

At still another class hour after working on the fourth year class text, "Pêcheur d'Islande" you select from Edouard Schuré's "Les Grandes Légendes de France" a description of Brittany: "Une lande, un dolmen, un calvaire, un fin clocher, et la mer qui gronde au loin, c'est toute la Bretagne. Austérité chrétienne, bâtie sur la sauvagerie celtique . . . ?"⁴

From "Destin de Paris" sent to you from the office of *Les Services Culturels* at the French Embassy in New York you give them: "Objet de convoitises seculaires, Paris, au XX^e siècle, va connaître à nouveau la guerre . . . ?"⁵

From *Book of Friendship* you dictate the last paragraph of André Maurois' "Souvenirs d'Amérique," the paragraph that ends, ". . . Nous pouvons faire ensemble de grandes choses; j'aime à croire que nous les ferons,

¹ *Cyrano de Bergerac*, Edmond Rostand, Charpentier et Fasquelle. Paris 1924, p. 125.

² #101, Dimanche 18 Avril, 1948, p. 7.

³ *La Chanson de Roland*, Publiée d'après le Manuscrit d'Oxford et Traduite par Joseph Bédier. L'Édition d'Art, H. Piazza, 19, Rue Bonaparte, Paris, 38^e Edition, p. 181-182.

⁴ *Les Grandes Légendes de France*, Edouard Schuré. 20^e Edition, Perrin et Cie, p. 202.

⁵ *Destin de Paris*, Copyright by Préfecture de la Seine, 1945, p. 21.

et qu'innombrables seront les avions qui s'envoleront de La Guardia Field vers Orly."⁶

We look backward toward their French 1 days. The four steps of the *dictée* have merged into one, the step which takes your pupils along a level road through beauty, straight into the heart of the French language.

MURIEL NETZORG ROBINOVE

*Mackenzie High School
Detroit, Michigan*

* Book of Friendship, Copyrighted 1947 by La Maison de France, Inc.

ORDER IN LANGUAGE STUDY

"Order is Heaven's first law" said Alexander Pope, and a Physical Geography of many years ago made it plain that there is "order and law, harmony and design, in every part of the terrestrial machinery."

But ultra-progressive education, with its ultra-hustle-and-bustle, its multiplicity of required subjects and external attractions in the high schools, has upset those principles of order in the knowledge of language, primary element in all learning, and there is not a great deal than can be done educationally, or shall we say culturally, until we get back to them. Without order in language nearly all the cultural purpose of education disappears.

A. M. WITHERS

*Concord College
Athens, W. Va.*

The Informal Session as an Aid to Beginning Courses in Modern Foreign Languages

DURING the school year 1946-1947, the foreign language teachers of Berea College discussed the advisability of increasing the number of semester class hours per week from three to five in the beginning courses. There were three prospective advantages of such an increase:

1. Additional time for laboratory work:¹ voice recordings, dictation, listening to records, and stronger emphasis on conversation.
2. More hours for group drilling on declensions, verb forms, idioms etc.²
3. Opportunity for more adequate oral reading by the group.³ The individual learner would be able to read longer passages himself and hear other members of the group do the same.

The plan, as first conceived by the language teachers, aimed to give credit for the extra work done in the two new sessions. However this scheme came to grief when discussed by other campus groups; for, although the language teachers felt that extensive laboratory work should count as additional credit, the Curriculum Committee decided to permit only the usual three hours credit. Thus the idea of demanding any degree of rigorous preparation for the extra session was, of necessity, discarded, and the plan for intensive laboratory assignments had to be greatly diluted and modified. Eager as we were to try out the new experiment, we now had to keep one thing in mind: namely, that the amount of work in the course could not be increased—no more material could be assigned than that covered in three hours per week.⁴ What was to have become a laboratory period emerged as an informal session.

Each teacher was permitted to use the allotted five hours as he wished to

¹ For some idea on the extent of laboratory courses in the U.S.A. see H. C. Olinger: *Whither Foreign Languages?* (*Modern Language Journal*, April 1946)

² More reasons for grammar drill in L. A. Shears: *The Case for Systematic Drill in Language Teaching.* (*Modern Language Journal*, January 1944)

³ Another experiment giving students more time to do reading and oral work is described by C. D. Merigold: *A Secondary Program in Foreign Languages.* (*Modern Language Forum*, March-June 1942)

⁴ A plan of three class hours of recitation and two of laboratory work per week at Mount Holyoke also carried a reduction of prepared assignments. M. Lind: *On Language Laboratories.* (*French Review*, February 1948)

experiment. No general procedure was insisted on, except that the class assemble at the same time each day during the week. The French department, plus a portion of the Spanish and German teaching staffs, for instance, met their classes five times per week. This meant, in some cases, twenty-three hours of teaching load. Other instructors of Spanish and myself in German effected a different arrangement.

In my own courses I decided to meet and conduct my classes three times a week, Monday, Wednesday and Friday, just as in previous years. On the other two days, Tuesday and Thursday, I arranged for student assistants to take charge of the informal sessions. The latter had gone through intermediate German and were well along in Junior and Senior courses. In other words, they were majoring in the field. Unable to afford the cost of an informant as employed in the Army language courses during the war, I had to use native-born Americans of high intellectual standing rather than foreign-born assistants gathered from the town.⁵ These student instructors were paid, by the Berea labor system, a salary adequate for their needs. Eager for the experience, they gladly accepted the offer at the beginning of the year.

Because of the demand of the majority of the students taking German for a reading knowledge rather than one of conversation⁶ I had to dispense with plans for extensive laboratory practice during the Tuesday and Thursday hours.⁷ Lack of sufficient equipment also influenced this decision.⁸ Since Berea had adopted a reading requirement in foreign languages for all new students, the pressure was increased in this direction, namely, less conversation and more translation. In addition, German, with its great

⁵ "The most important characteristic of a good drill-master is not that he is 'a native,' but that he knows the people and substance of the language he teaches, and is experienced in communicating his experiences." H. M. Bosshard: *The Speaking Approach to German at Clark University*. (The German Quarterly, January 1946) As for using foreign-born students as assistants Sister Jerome Keeler says: "Most of them (foreign-born students) however, are not able to explain constructions, idioms, orthographic and grammatical difficulties, and the like, and they should not be allowed to attempt to do so." *A Post War Experiment In Teaching First Year French*. (French Review, February 1948)

⁶ "Most of our graduates, as in the past, will not have need of spoken facility in the foreign language, for they will enter fields where it is not required." T. Huebener: *The Teaching of Conversation*. (*Modern Language Journal*, December 1944)

⁷ For opinion on the use of methods other than the traditional ones to teach a reading knowledge see G. Nordmeyer and J. F. White: *Intensive German at Yale*. (The German Quarterly, January 1946)

⁸ Adequate laboratory equipment for foreign language teaching is probably beyond the range of the average small college. For an estimate of an adequate laboratory see F. D. Eddy: *The Language Studio*. (*Modern Language Journal*, April 1944) R. H. Delano: *Use of Recording and Listening Equipment*. (*Modern Language Journal*, March 1948) does not give the cost of the excellent laboratory at Lake Forest. E. Funke: *Rebuilding A Practical Phonetics Laboratory* (The German Quarterly, March 1948) lists the cost of all essential equipment but not the salary of the assistants in charge.

amount of inflection and unusual word order, is a less popular instrument to be used extensively in conversation than French or Spanish.

How did the experiment actually work out? In my own classes, the sections on Monday, Wednesday, and Friday went through the usual routine—reading of German, practice on pronunciation, grammar explanation, and translation. But the Tuesday and Thursday informal sessions under my assistants turned out differently. In the first place, I permitted the helpers to do what they thought best to further the progress of the students: one class might need more explanation on grammar, another on pronunciation, conversation etc. They saw to it mainly that the pupils had their lessons for the next day's recitation; difficult passages were cleared up, conjugations and declensions gone over. This was the usual procedure. The greatest surprise came when, after a few weeks, the majority of the people in the classes expressed satisfaction over the "informal sessions," in spite of the fact that they had to attend class more often.

From week to week the routine changed. During the early fall, the assistants concentrated on pronunciation and grammar. Then, as the grammar was covered and the elements of pronunciation had been given and acquired, more attention was placed on reading and translation. As the end of the year approached practically all the emphasis was centered on translation. We completed within the space of two semesters U. Fehlau's *Fundamental German*, P. Hagboldt's *Graded German Readers*, Books One, Two, Four⁹ and Storm's *Immensee*. It should be remembered that at no time was any effort made to increase the quota of work assigned to any amount over three hours.

In these informal sessions conducted by the assistants not only those benefits previously expected but other outstanding advantages appeared:

1. Students had more time to practice pronunciation, reading, and speaking in the presence of a trained person. This was the one main objective from the start. In other words, the plan worked out in this respect: we did have sufficient time to practice oral reading, and the results were gratifying. At the end of the year the members of all my classes had a better pronunciation than those in previous years under the old system of only three class meetings per week.

2. Two different viewpoints or explanations of grammar could now be given instead of one as before. The more difficult sections of grammar were explained by both myself and my assistants. Some points needed clarification more than once; in fact, some were explained with advantage and profit four or five times.

3. Many of the classes conducted by the assistants became highly instrumental in imparting a greater amount of general information. Since students felt more at ease when one of their own age was in charge, they

⁹ Alternate series.

fired countless questions which otherwise would not have been discussed in the Monday, Wednesday, and Friday meetings.

4. Much of the pupils' fear of the German language and of the instructor was broken down. Any foreign language has some fear-inspiring characteristics which may create certain psychological obstacles to the student. Gossip by friends who wish to impress the novice, the realization of the high number of casualties in the foreign language fields, and the fact that the process of acquiring another tongue is difficult, can build up a fear complex to the beginner. When the class was conducted part of the time by a person who had trod the path on which all were starting, and who knew the pitfalls from their own standpoint, the members of the class began to show more confidence in themselves. If one of their own age had surmounted the barrier, why couldn't they?

5. The poorer students had more of a chance to iron out their difficulties. While the rest of the class busied itself with the next day's lesson, the slow learner could bombard the assistant with questions pertaining to his own particular difficulties, many of which did concern the rest of the class. Those with a language "blind spot" had more opportunity to assimilate complicated forms of grammar and rough passages of translation.

6. Elements of English grammar long forgotten by the pupil were brought out on Tuesday and Thursday. That is, the concept of a conjugation, irregular verbs, and subjunctive were reviewed and discussed;¹⁰ there were excellent chances for review of eighth and seventh grade grammar and other bits which could not be brought up under the three hour per week system.¹¹

7. Concepts of grammar were assimilated in record time. A pleasant surprise came when such "bug bears" as word order in a relative clause were mastered in a day or two by all the class. With the idea of separable verbs, which takes quite a time to sink in, all saw light in a week's time.

8. The plan served as an excellent means for introducing the advance students and majors to their first teaching experience. No detailed guidance was given them; all pressure to cover certain fields was removed. They made out their own recitation plans which were altered on certain occasions; since each class had its own difficulties their procedure had to be different in each case.

¹⁰ On the difficulty of teaching grammatical terms see W. H. Rice: *Some Reflections on the Use of Grammatical Terms*. (*Modern Language Journal*, October 1943)

¹¹ "One of the problems which vexes the average teacher is how to teach grammar to elementary students. The rules are, in the opinion of many, necessary for the study of the language, even at the beginning. Knowledge of the rules requires an acquaintance with a large number of technical terms, almost wholly unknown to the student. This forces the student to study statements about grammar expressed in words with which he is unfamiliar. The result is confusion. . . . We must begin with what he knows, not what we think he should know." Editorial *The Teaching of Grammar in Beginning Classes* (in the *Modern Language Journal*, November 1947)

9. The pupil who used to knock on the instructor's door outside of class and request help on certain points of grammar or translation no longer made his appearance. With the extra two hours per week conducted by a trained individual his own age, there was little need for this extra advice.

10. Under the new plan the men and women from southern areas benefited greatly. Many of the people from these regions have heard nothing but the American language all their lives. Many have never heard certain sounds in foreign languages, such as the trilled "r."¹² Quite a few from these districts come from high schools that offer no foreign languages. Under the new plan of informal sessions, Berea's southern students, who, for the above, among other reasons, have been lacking in linguistic ability, could now begin to get a closer insight into foreign language fundamentals and cultures of other lands.

11. One had sufficient time for cultural interests of all kinds. The assistants brought in magazines in English and foreign languages;¹³ there was singing from time to time, playing of games, such as Bingo,¹⁴ and the reading of stories. No longer did the cultural aspect of the foreign language remain a neglected tool but frequently served to encourage enthusiasm for the whole field.

Thus the informal session, like many another experiment, turned out differently than had been anticipated. It was launched in order to afford time for laboratory work. Instead of achieving this prospective end, it turned out to be an informal session period under the guidance of an advanced student. All classes liked the set-up. With a good background in the first year, the students now have no fear of going into the second year and even into advanced courses. It is true that everyone likes a language as soon as he knows enough about it. Possibly we have found a partial solution to the greatest of foreign language teaching problems—why don't more college men and women continue into higher courses? And as a device within the financial range of many a small college this informal session in foreign language classes has many advantages to offer.

CHARLES E. PAUCK

Berea College
Berea, Kentucky

¹² The American radio does not offer much help in this respect. Only American sounds are to be used in pronouncing foreign words. See W. C. Greet: *World Words*. 1944. Page 3. For a list of recommended sounds for German words pronounced over the American radio see B. G. Henneke: *The Radio Announcer's Handbook*. 1948. Pages 297 ff.

¹³ V. L. Peacock: *Foreign Words in Everyday Reading Matter*. (*Modern Language Journal*, December 1942)

¹⁴ J. Nabholz: *Entertaining Features in the Teaching of Modern Languages*. (*Modern Language Journal*, May 1944) E. L. Jordan: *Are "Activities" Desirable in Elementary German?* (*The German Quarterly*, November 1947)

The Use of the Diary in Functional Spanish Teaching

THE primary purpose of language is to communicate emotions, desires, or ideas. In the absence of such a need for communication, language would never have developed. The keeping of a diary enables a student to express his own personal interests. It fills a need that composition (even when a definite topic is not assigned) does not. At first the student may do no more than attempt to record his recent activities; even so, these are of primary interest to him. Later, as he becomes more and more accustomed to writing in his diary, it will come to assume for him the role of confidant; he will find himself attempting to pour out his hurts, his yearnings, and his notions of things. His diary will be his audience. In order that the student may feel free to indulge this natural, spontaneous type of out-pouring, there must be established from the start a sympathetic teacher-student relationship. The student must feel assured that whatever he confides to his diary will not be passed on nor be ridiculed in the process of being corrected by the teacher. Such a relationship can be established fairly easily if the teacher makes it obvious that he is interested in the student as an individual, and not just as the student in his ten o'clock class who sits in the back row, third seat from the right. In large classes, this will probably always be more an ideal than a reality, but it is a goal to strive for. Since for the majority of students the diary tends in its early stages to be largely narration of activities pursued in the past, it can most profitably be used after the past tenses have been presented.

The teacher should give the student a list of every-day expressions regarding topics likely to be of current interest to him. It can be assumed that he dates, goes to movies and dances, has cokes, cuts class occasionally, and crams for exams. More serious activities will become evident in the choice of subject matter the individual student chooses to write about in his diary. Pertinent vocabularies can be given him as these interests emerge. In the meantime, the teacher must attempt to put himself *in locus discipuli*, to imagine what he, as a student in that particular class, would probably be interested in writing about, and then give a list of words and idioms corresponding to these interests. What the list will be will depend largely upon the environment. My first experiment with the use of the diary as a teaching device was in a small Spanish-American farming community. The students' interests were largely concerned with milking cows, rendering lard, making

soap, butchering hogs, and similar tasks. Contrast these interests with those to be found in a small college town where the students' time is mostly taken up with campus activities. They want to be able to discuss athletics, fraternities and sororities, their courses of study, the school newspaper, school dances, etc. The divergence of interests shown in these two examples should make it clear that the purpose of the diary is *not* to give the student a predestined vocabulary based on a frequency count, but is rather to give him a vocabulary based on his own interests, which will enable him to satisfy his own personal need for communication—and to do so in the foreign tongue.

The keeping of a diary has, moreover, definite carry-over value. One likes the idea that his diary is intelligible only to the chosen few. The immediate members of his family who are likely to see it generally do not know the foreign tongue it is written in, and dismiss it as so many hieroglyphics. Thus the risk of having one's confidences read and circulated is not so great. Once the habit of keeping a diary in the foreign tongue is established, it tends to endure.

Another advantage in the use of the diary is that the first person singular form of the verb generally predominates. Whether we accept this as socially desirable or not, it is a true to life situation, since the fact remains that most of our need to communicate stems from interest in the ego. And this has value, from the standpoint of grammar, in that most verb irregularities are to be encountered in the first person singular. Thus, ample verb drill is afforded just where it is most needed.

When the diary is first initiated as a part of the students' preparation, some teachers may find it helpful to have each student submit in advance the title of what he intends to write about in the first day's installment of his diary. In this way an individual reference vocabulary can be given him—one which should anticipate most of the things he will probably want to know how to say. Assuming that one of the girls in the class turns in the title *The School Dance I am Going to Attend Next Saturday Night*, a representative vocabulary might consist of the following expressions:

I attended a University dance: Asistí a un baile universitario.

John Doe called me on the 'phone: Fulano me llamó por teléfono.

He asked me for a date: Me invitó a un baile. (Since Spanish women do not "date," this idea must be expressed in more precise terms. In this particular instance, since it is a date for a dance, one would really say, "He invited me to a dance.")

I made a date with him for Saturday night: Acepté su invitación para la noche del sábado. (Here again, a circumlocution is necessary. In this case, one says: "I accepted his invitation for Saturday night.")

I have a date with him: Voy a salir con él. (If the date were to take place at the girl's home, she would say: Viene a verme.)

He sent me a beautiful corsage: Me envió un ramillete hermosísimo.

I got ready to go out: Me dispuse a salir.

I took a bath: Me bañé. (I took a shower: Me duché.)

I washed my hair: Me lavé el pelo.

I put my hair up in curlers (curled my hair): Me ricé el pelo.

I fixed my nails: Me arreglé las uñas.

I pressed my formal: Planché mi traje de noche (vestido de noche).

I plucked my eyebrows: Me arreglé las cejas.

I combed my hair and fixed my face: Me peiné y me arreglé la cara.

I put on powder, rouge, and lipstick: Me di polvos y colorete, y me pinté los labios.

I put on cologne (perfume): Me puse agua de colonia (perfume).

I wore my hair in a long bob, because John likes it that way: Llevé el pelo en melena porque a Fulano le gusta así.

I went to the beauty parlor for a shampoo, a wave, and a manicure: Fuí al salón de belleza a que me dieran un champú, una ondulación, y una manicura.

I wore black patent-leather slippers and very sheer Nylon hose: Llevé zapatos de baile de charol negro, y medias Nylon muy transparentes.

I wore, for the first time, my black velvet formal, which is cut very low: Estrené un vestido de noche muy descotado, de terciopelo negro.

Since I haven't an evening coat, I wore my fur coat: Como no tengo abrigo de noche, me puse el abrigo de pieles.

I wore a light green scarf and long white kid gloves: Llevé un pañuelo verde claro y guantes largos de cabritilla blanca.

John called for me at eight o'clock: Fulano vino a buscarme a las ocho.

I put my lip stick in my evening bag: Metí el lápiz de labios en el bolsillo de noche.

My compact didn't fit in it, so John put it in his pocket for me: Mi polvera no cabía en él, así fué que Fulano se lo guardó en el bolsillo.

The dance was held in the Memorial Building. Se celebró el baile en el Edificio Memorial.

The orchestra was very good, and I liked most of the pieces they played: La orquesta era muy buena, y me gustaron la mayor parte de las selecciones que tocó.

During the intermission they served punch: Durante el descanso sirvieron ponche.

We sat down at a table and smoked: Nos sentamos a una mesa y fumamos.

John is a perfect gentleman. He always lights my cigarettes for me: Fulano es un perfecto caballero. Siempre me enciende los cigarillos.

A good-looking blonde who is in my eight o'clock was there: Un muchacho rubio muy guapo que está en mi clase de las ocho estaba allí.

He asked me for three dances: Me sacó a bailar tres veces.

During my first dance with him, another chap tapped him on the back

and asked permission to dance with me: Durante mi primer baile con él, otro joven le dió una palmadita en la espalda y pidió permiso para bailar conmigo.

Since it was Saturday night, I didn't have to be in before 1:00: Puesto que era sábado, no tuve que volver a casa antes de la una.

John wanted to go for a drive first, but we didn't have time: Fulano quería que nos paseáramos un rato en coche, pero no tuvimos tiempo.

I had a wonderful time, and I'm going out with him again next week: Pasé un rato magnífico, y voy a salir con él de nuevo la semana que viene.

* * *

If the same title were turned in by a boy, the same main outlines could be followed, with perhaps the addition of some vocabulary relative to the driving of a car. After getting a date with the girl, he orders a corsage for her, gets ready to call for her (bathes, shaves, etc.), gets his car out of the garage, has it filled with gas, has the oil changed and the tires checked, etc. etc.

It has been the writer's experience that once the student has learned to express this sort of daily trivia, he tends to go on from there to more profound subjects.

JOAN LEFANT

University of Colorado

A Scientist Views Scientific German¹

VERY little has been said recently about the need for courses in scientific German and, particularly, the need for improvement in the courses set up decades ago. In fact, there exists a tendency in many schools to discredit the need for such courses since German scientific research has experienced a set-back. Since my work is primarily that of a geologist and zoologist, I should like to emphasize the pressing necessity for men who are trained to be scientific linguists as well as scientists. The few remaining men who are adequately qualified to combine these qualities are rapidly disappearing while universal science is ever advancing. Rarely a day passes that I am not called upon by a would-be scientist to translate a passage that must be incorporated in a research paper. Classics in almost every field of science are written in the German language, and as every linguist knows, a translation or an abstract of an article is often very inadequate. Very few professional translators are experienced in the field concerned in the article. Only a person trained in geology, for example, could correctly interpret Walther's "Das Gesetz der Wüstenbildung"; hence, there is a great need for scientists who can read, first-hand, German articles in their own fields. Industrial science does not require a Ph.D. degree and yet many scientists postpone the study of German until the moment when they are preparing for their advanced degrees. In many cases, this moment never arrives, and the scientist is bound by an invisible barrier of incomplete knowledge.

In regard to the old classical German scientific manuscripts, may I stress the fact that original research is rarely done on the basis of these stand-bys. The material must be got from obscure works, most of which have never been seen by an interpreter and never will be until significant research proves their worth. Within the last few months Germany has become a prolific ground for the publication of new scientific periodicals. It is interesting to note that over 100 different scientific publications have recently been or will soon be published in Germany. Of these, about half will be published in Berlin while Munich, Stuttgart, and Heidelberg are also coming in for their share of importance as publishing centers. Approximately 18 other cities are housing the publishing activities of at least one scientific periodical. How different this is from the pre-war days when Leipzig was the center of German periodical trade!

Granted then that we realize a need for courses in scientific German,

¹ This paper was read at the South-Central Modern Language Association meeting in Oklahoma City, Oklahoma, October 30, 1948.

how should they be set up and taught? The question of suitable available textbooks presents the first consideration. The primary objection to some of the scientific readers on the market is that they contain only articles on chemistry rather than representative selections for each of the sciences. Different scientific topics are, of course, necessary if the German courses are to serve all of the science departments. Among the best available textbooks, because of their accuracy and varied material, are Vail's *Scientific German*, a new text by De Vries called *Contemporary Scientific German Reader*, and Wild's *Anthology of Scientific German*, which is particularly good for students of intermediate scientific German. Any of these texts is excellent for training a student in the fundamentals of scientific German and for a review of grammatical principles. They should not, however, constitute the only reading material of any scientific German course.

At Texas Technological College, where I taught German for the past three years, science students take a uniform first-year course. They then branch off into a second-year scientific course and if desired, this year for the first time, they may take a third year called Intermediate Scientific German. My observations here will be based on the second-year science course with which I did some experimenting. When I embarked on this undertaking, I found that the accepted method of teaching scientific German in most schools was one that had been in existence since the inauguration of the course—that of dull tedious *translating*. Students came into the course imbued with an attitude that had been inherited from their predecessors—"I don't want to pronounce a single word or to understand a word that is spoken to me. I simply want to translate." What they did not understand, of course, was that pronouncing and aural understanding would increase the facility with which they would eventually read.

From the first, I used printed charts, blackboard drawings and diagrams about which I spoke in German. Before they took up a chapter in their text on "Die Tierkunde," I brought into the classroom several skeletons and carefully named for them each bone in German. Much to their delight, searching for the meanings of words in the vocabulary was reduced to a minimum. During the next class period several students took the same skeletons and orally named the bones in German.

Our emphasis on a non-passive vocabulary was put to a test when the students were asked to volunteer for a series of oral seminar-type lectures on scientific subjects. These were to be given in German before the entire class after each volunteer had done sufficient research on the subject selected. The response received from the students was more than I had had hoped for, since approximately 75% of each class selected and presented an oral report. Each lecturer brought the equipment he needed for demonstrative purposes. A geology major, for example, worked out on large posters a cross-section of the Grand Canyon labeled in German which he explained to the class. A chemistry major explained in German how to use and clean

burettes and flasks. A zoölogy major, using as his subject a cat cadaver, expounded on the digestive and reproductive system of the mammal, while a physics major with a set of pulleys spoke on the Lever Law. After several of the speakers finished their demonstrations, some of the students, prompted by their own initiative, asked questions in German.

We later set aside one period during the week which was designated as a laboratory period. During this time the students worked on written translations of articles in their own fields. At first they used selections from their texts which were not used for class discussion and later they worked on translations of original articles in the library. During these laboratory periods spent in the classroom and in the library, the instructor was present for individual consultations. The physics students, for example, read such articles as "Ein Vorschlag zur Erweiterung des Farbkennzeichnungsverfahrens nach Ostwald" in the *Physikalische Zeitschrift*; and the chemists, such works as Leo Cavallaro's "Kryoskopische Untersuchungen an konzentrierten von Alkalichloraten—bromaten und—jodaten" in the *Berichte der Deutschen Chemischen Gesellschaft* and also selections from Beilstein's *Handbuch der Organischen Chemie*. To the students, this ability to read articles in their own fields represented in a concrete manner the future value of a course in German. They could see a definitely gratifying relationship between these articles and their desired professions. They had accomplished more than they had hoped to in a year of studying scientific German with a minimum of monotonous day-after-day translating.

THEODOR W. ALEXANDER

*Texas Technological College
Lubbock, Texas*

An Experiment in Methodology

EVERY teacher of a modern foreign language, whose intellectual and pedagogical endowment has not completely ossified, has unquestionably asked himself at frequent intervals questions like the following:

- (1) What is the opinion of my students concerning the methods I employ?
- (2) Are they really learning something through these methods?
- (3) Could they learn more through other, better methods?

Prodded into action by pedagogical cogitation along these lines, the author resolved to undertake an experiment in methodology. His purpose was to study student reaction to two phases of modern language teaching.

The fifteen members of his class in intermediate German, all of whom had had one year of college German or its equivalent, had subscribed to the *Jugendpost*, a supplement of the *Rochester Abendpost*, which bears the subtitle: "A Periodical for Students of German." Throughout the semester, the class studied each issue of this *Journal*, which is published monthly from September to June. Every other month the main articles were translated into English. Grammatical points were discussed and explained. During the alternate months the method of procedure was entirely different. Questions were asked by the instructor in German on the content of the articles and were answered in German by the members of the class. No English was used.

At the end of the semester, the following questionnaire was filled out by the students in the course:

In using the *Jugendpost* this year, we have sometimes translated into English, sometimes we have answered questions in German based on the text of the articles.

- (1) Which method did you prefer?
- (2) Which method did you find easier?
- (3) From which method did you learn more?
 - (a) Vocabulary?
 - (b) Grammar?
 - (c) So far as your ability to read German is concerned?
 - (d) So far as your ability to understand German is concerned?

The results of the questionnaire were as follows:

Nine students preferred answering questions in German, six preferred translating into English.

Ten students found it easier to answer questions in German, three found it easier to translate, two declared that it made no difference.

None of the students who preferred the "Fragen" found translation easier.

Three who preferred translation declared that they thought it easier to answer the German questions.

Four reported that they learned more vocabulary from answering "Fragen," eleven said they learned more vocabulary by translating.

Ten declared they learned more grammar through "Fragen," five said they learned more grammar through translation.

The reading ability of four was improved more by answering German questions, that of nine was improved more by translating, in the case of two it made no difference.

Twelve found that answering German questions improved their ability to understand German more than translating did, three learned to understand German better through translating.

One conclusion that can be derived from this study is that students are not nearly so hostile to an oral-aural method of instruction in modern languages as has frequently been proclaimed. A second one is that they seem to learn just as much about the language from the method of answering questions in the foreign language as they do by translating from the foreign language into English. The figures obtained suggest that students learn more vocabulary by translating, more grammar from answering "Fragen." Reading ability seems to be improved more through translation; comprehension of spoken German, logically enough, is improved more when the students answer questions in German. The final conclusion that we may derive from this experiment is that a wise teacher will vary his or her methods of imparting a knowledge of a modern foreign language to students, and will constantly experiment with new, but promising devices, in order to achieve the highest possible degree of success in our common task.

ALBERT W. HOLZMANN

*Rutgers University
New Brunswick, New Jersey*

Achievement of Public Versus Private School Students in College French, Stanford University, 1934-1946

WHAT factors determine language success in the secondary schools? Which phase of foreign language work interests students most? Do aptitude scores correlate with achievement in college foreign language? How does the achievement in college French of graduates from public high schools compare with that of graduates from private or "independent" schools. What percent of each group continues in French after satisfying lower division requirements in the university? The answers to these questions are based on facts taken from published research, supplemented by a comparative study of public and private secondary school students enrolled in Stanford University.

The commonly reported opinion of pupils and teachers is that large classes are the greatest detriment to success in language work. Progress is made when students with similar academic ability are taught in small groups.¹

Intelligence, measured by aptitude tests, does not correlate significantly with achievement at the first year level. However in the second year courses, when the language becomes more of a challenge than a routine, students with low I.Q.'s are easily distinguished from the brighter pupils.²

Polls asking students what phase of language work is enjoyed most indicate that the cultural aspect attracts more young people than grammar and composition. Language study can be made appealing, but when constant drill in grammar predominates, short-range objectives are established and become the end product instead of the means to an end.³

The importance of the teacher cannot be over-stressed. Studies made at the University of Wisconsin found that the professional instructor was in most cases more effective than one of non-professional standing. No conclusive evidence was produced demonstrating a difference in teaching ability between male and female teachers. Except in conversational courses and

¹ Ray Yaller, "A Survey of Causes of Student Failure in Language Study." *High Points*, Vol. XX, No. 6 (June 1938), p. 14.

² A. G. Bovée and G. J. Froehlich, "Some Observation on the Relationship between Mental Ability and Achievement in French." *School Review*, Vol. LIII (November 1945), p. 537.

³ Ray Yaller, *op. cit.*, p. 14.

in specialized fields, a native-born college teacher was found to be more competent than one who was foreign born.⁴ Studies at the high school level show superior achievement of students under native-born instructors.

Many studies have been carried on comparing the achievement of public and private school students. An extensive investigation made in the State of Minnesota twenty years ago found that private school students generally attained higher scores on tests administered in the various academic fields. This superiority was particularly noticeable in first and second year French courses.⁵ Academic achievement on the college level, however, was higher for the public school students.

The fact that public school graduates academically excel the private school graduate in colleges and universities is not uncommon. Many studies support this generalization. On college entrance and aptitude tests given to matriculants prior to their entering the college, the independent school students are consistently higher; however, in college, the public school graduates take the honors. The reason for this situation may be that whereas the majority of private school graduates matriculate in college, only a relatively select group from the public schools enter institutions of higher learning.

A study was made at Stanford University of French majors continuing with graduate work.⁶ During the academic year 1936-37 through 1945-46, twenty-eight French majors were chosen at random. Of these, twelve were public school graduates and sixteen were from the private schools. It was found that three (25 percent) of the former group and four (25 percent) of the latter continued with graduate studies. The most commonly earned degree was the Master of Arts, either in the Romance Language Department or in Education. The combination of the M.A. with a teaching credential was not unusual.

To compare achievement in French of students at Stanford University, the writer analyzed the records of public and private secondary school graduates. From the academic years 1934-35 through 1946-47, the names of all students enrolled in the first quarter of the second year French reading courses were secured. Of these, 400 students were selected at random. The pupils had entered the University with a two year background in French and continued the study of this language for an additional two quarters.

⁴ R. D. Cheydeur, "Judging Teachers of Basic French Courses by Objective Means at the University of Wisconsin, 1919-1943." *Journal of Educational Research*, Vol. XXXIX, No. 3. (November 1945), p. 180.

⁵ Leonard V. Koos, *Private and Public Secondary Education* (Chicago: University of Chicago Press, 1931), p. 83.

⁶ Vivian C. Cortese, "A Follow-up of Graduates in Romanic Languages at Stanford University, 1910-1919 and 1937-1946." Unpublished Master's thesis, Department of Education, Stanford University, 1948, p. 67.

An equal number of public and private secondary school graduates were represented. The following conclusions were drawn:

1. Of the three sets of scores computed, the mean for the first quarter, second quarter, and the average of the two courses, the findings show that the public school group averaged between a B and B- grade on each set, whereas the private schools maintained grades between a B- and C+.

2. The comparison of aptitude test scores show that the averages differed by only one point, in favor of the public schools.

3. The critical ratios of 2.52 for the first quarter's work, 3.87 for the second quarter's work, and 4.06 for the average of the two courses, establishes the fact that the differences between the two groups are significant.

Of the 118 individuals who graduated from Stanford with a major in French during the academic years 1934-35 and 1945-46, less than ten percent fell in the category of freshmen entering the University with two years of high school French. The majority of French majors were students who completed at least three years of French in the high school, and very frequently four. Of 400 unselected students used in this study, only five students, two from the public schools and three from the private institutions, received their degrees in this language. In determining what percent of this group continues with graduate work, any predictive value would have little reliability since the number of cases are so few.

Consideration was given to the possibility that scores for unselected groups may be affected by outside factors. Therefore a second study was conducted by using the matching method, in which, before the measure of scholarship used in the comparison was calculated, students from the two groups were paired by age, sex, previous language training, and instructor. The findings were based on 75 matched couples. The results show the following:

1. The grades for two consecutive French reading courses on the second year level and the average of these two grades show that the means for the public schools were uniformly higher. As in the unmatched group, the public school students achieved averages between B and B-; the private school group averaged between B- and C+.

2. The comparison of average aptitude scores finds the difference of 3.1 points in favor of the public schools. The average aptitude score over a twelve year period for all private school students was 80.02, for the public schools, 78.34. In comparing these figures with mean scores of the matched group, one finds a selective factor operating in favor of the public schools. The variation of all public school students over the twelve year period and public school students in the matched group differs by 4.1 points. The average of the 75 private school graduates falls .57 points below the entire independent school group.

3. Comparisons of the distribution of grades for both the selected and

unselected secondary school group showed that public school graduates consistently made a higher percentage of A's and a lower percentage of D's and F's. Table I clearly illustrates this situation.

TABLE I
DISTRIBUTION OF FRENCH GRADES FOR MATCHED AND UNMATCHED GROUPS
(PERCENT SCORES)

	Selected		Unselected	
	A	D & F	A	D & F
Public				
1st quarter	20	8	28	10.5
2nd quarter	20	2.3	29	9.0
Combined	20	5.3	26.5	8.5
Private				
1st quarter	12	13.3	16	13
2nd quarter	8	14.7	16	16.5
Combined	5.3	10.7	11.5	15

The greater percent of private school graduates continuing in French courses after University requirements have been fulfilled indicate that independent school students display more interest in literature while a higher percent of public school graduates continue with grammar and composition courses.

In spite of their almost exclusive college preparatory emphasis, private schools do not seem to be so effective as public schools in preparing students for work in French at Stanford University. The superiority of one group may be attributable to selective factors. Only the better, more self-reliant graduates of public schools may be entering the university from public schools. It is possible, also, that relatively larger classes, and hence less opportunity for individual assistance in public schools, may be a somewhat better preparation for the kind of independent, self-reliant work that colleges expect of high-school graduates. However, the chief reason is that the states' requirements for public schools on the West Coast are higher than the standards set by the private schools; and consequently, a more adequately prepared student enters the university.

The fact that graduates from private schools continue in French longer than graduates from the public schools may be attributable to economic selection. The need for making a living may not be so immediately pressing among graduates of private schools, and thus provides a mind set favorable to the unhurried pursuits of cultural studies.

In general, previously published research shows that the private school students achieve somewhat higher test scores in school subjects, but grad-

uates from public schools surpass private school graduates in university courses. Only on entrance examinations, do the private school students attain higher scores.

The results of the Stanford study confirm the findings reported in related literature. The public school graduates did not reach so high an aptitude score rating as the private school students. However, comparisons of achievement in second-year French reading courses reveal that public school pupils attained average grades superior to those of independent school students.

HERMINE SHEKERJIAN

Stanford University, California

APPEAL FOR THE CO-OPERATION OF ENGLISH WITH FOREIGN LANGUAGES

Ben Ames Williams says (*Saturday Review of Literature*, October 16, 1948): "No man knows himself until he knows his ancestors; no nation knows itself unless it knows its past." In precisely the same way, no one knows his language unless he has grown up with it; until he has had first-hand acquaintance with at least some of its points of origin.

Language is not learned like History and Economics, but rather like a science, with all that the latter connotes in the matter of laboratory experience. And to say that lack of this laboratory work can be redeemed by veneering processes such as study of etymology from the outside, instead of by early and late direct contacts with ancient and modern foreign languages, is ridiculous.

But how prove this to the masses when not even the professors of English take the trouble to commit themselves on the matter in the public prints?

A. M. WITHERS

*Concord College
Athens, W. Va.*

Notes and News

Frequent Tests as a Teaching Device

"You know, I wasn't much good in Spanish, but those little tests you gave every day kept me studying. I wish some of my other teachers had done the same thing." This was the remark of a former student I happened to meet on the street one day. I was a little chagrined that the only thing he had remembered about my class was the fact that I gave frequent short tests. It was my first year of teaching and I had given the tests primarily because I was not sure of my ability to judge the relative achievement of the students. I thought the test grades would be concrete evidence in case there were any complaints.

Since then I have learned the value of frequent tests as reflected in that student's attitude. Frequent tests do serve to measure achievement closely. But an experienced teacher learns to judge achievement and progress without giving tests all the time. For that reason many teachers avoid giving tests. They have their disadvantages. They take up valuable class time. Marking them is tedious. Preparing them usually involves planning your work well in advance. But in spite of their disadvantages, I believe that short tests, given very frequently, not only measure achievement exactly, but also serve as an effective teaching device. I believe their value as a teaching tool far offsets the time and effort involved in giving them and marking them.

We are all familiar with the old saws of teaching. "You can't teach a student anything, you can only encourage him to learn." "You can lead a horse to water. . . ." All our study of methodology is concerned mostly with ways of inducing the horse to drink. In the teaching of languages we seem to think we have a particularly recalcitrant horse. This is partly true. We have to overcome the lack of interest, if not antipathy, in the schools where languages are required in the curriculum. We have to overcome the failing in interest arising from lack of immediate application, slow progress and disappointing ultimate achievement.

How can frequent tests overcome this lack of interest? In the first place, they can give the student a feeling of accomplishment. This is especially true if they are given as a challenge and not as a judgment. Encourage the student to look upon the tests as a chance to prove that he can accomplish a given intellectual task. Try to minimize the importance of marks and emphasize the spirit of accomplishment. Get the student to take an attitude like this: "Tomorrow we are going to have a little test on the idioms in lesson twelve. That is only a small unit of work. I am going to show that I can learn that small unit as well as anyone else." Try also to encourage the student by word of approbation. Personal interest is a strong incentive. In large classes it is sometimes difficult to keep up a personal interest in every student, but a word or two will often go a long way. "I see you did better on the test today," will serve as a spark to kindle many a student's zeal.

Another way in which frequent tests can arouse the student's incentive is through competition with other members of the class. This is especially true if the teacher encourages attention to noteworthy achievement, by stirring up friendly rivalry, by publicizing marks whenever that is feasible. Here again, the emphasis should be on relative achievement and not on marks.

When a student is faced with a test, when his whole mental energy is focused upon a problem for five or ten minutes, when his pride and the spirit of competition are spurring him on to do his best, he does more real concentration than he may ever do in hours of study. A test is

one of the best ways to fix the student's attention sharply upon some particular point the teacher wants to get across. If a student did not recognize the importance of a certain grammatical point before the test, the test will serve to bring it home to him more forcibly than any elaborate exposition on the part of the teacher. As Harry Kurz so aptly put it in his "Ten Commandments": "The profound silence of students thinking is worth more than volubility, thine or theirs."¹ For concentration and cognition, there is nothing better than a short test. If a series of tests are planned so that certain units of work are repeated and reviewed, the function of drill is also accomplished.

If tests are given every day, or at least very frequently, they must be of a type that is easily given, that does not take up much time and that, above all, can be marked with very little trouble. Mimeograph or duplicator tests where the student fills in blanks take up less class time but require more time in preparation. Writing a test on the blackboard consumes time and energy and gives occasion for cheating while the teacher's back is turned. Perhaps the best type of test is that in which the teacher dictates the questions. Verb forms, idioms, vocabulary (vocabulary phrases are better than lists of single words), aural comprehension of short passages, questions in the foreign language to be answered in the foreign language, short sentences for composition and dictation all lend themselves to this type of short daily test. When sentences are given for composition they must be short enough so that the student has no difficulty in grasping them as a whole and retaining them while he is translating. Insist that if the student does not know the material well enough to write it down almost instantly, he does not know it. After all, language is speech and something of the facility of speech should be our goal. A test which demands that the student respond quickly will encourage him to achieve that facility.

JOHN H. HARTSOOK

Temple University

¹ Kurz, Harry, "The Ten Commandments and one more of Modern Language Teaching." *MLJ.* XX, 5 (Feb. 1936), p. 288.

An Experiment in Oral Spanish with a Limited Number of Contact-Hours

After reading of the numerous experiments in the oral language classes going on in various colleges with the new emphasis on small numbers of students and greater number of contact-hours, the writer tried to establish a similar course at Iona College. The administration, always sincerely cooperative, was unable at the time to establish the course because of the crowded conditions, scheduling difficulties and other problems.

In spite of this we decided to try out one class in conversational Spanish with the traditional arrangement of three hours a week. Our decision was influenced, to no small degree, by the insistence of the students who wanted "to learn to speak Spanish."

There was a group of twenty-four veterans who had started with Spanish 2 instead of starting with Spanish 1 because they had taken some Spanish in high school before going into the service. They had taken Spanish 2, 3 and 4 and they needed one more term to fulfill the two year language requirement. Up to this point they had been exposed mainly to grammar-translation method.

During the last term they had read *Antología de Cuentos Españoles*,¹ which they had found rather difficult. The twenty-four students had shown varying degrees of ability in their work. There were five very good students, four poor ones, and the others fell somewhere between these two extremes. In general, they had very limited aural comprehension and their oral skill

¹ Hill, J. M. and Buceta, E., editors, *Antología de Cuentos Españoles*. D. C. Heath & Co., New York 1923, pp. 257.

was practically nil. And so we began, with trepidation and curiosity, fully aware of our difficulties, namely, too many students and too few contact-hours.

The texts used were Kany's *Elementary Spanish Conversation*, *Intermediate Spanish Conversation* and *Advanced Spanish Conversation*. The aim was the development of the aural-oral skill. Of course, Spanish exclusively was used in the classroom.

The procedure generally was as follows: the assignment for the next meeting was read by both the instructor and the students, striving for correct pronunciation. The instructor would then speak to the class giving instructions for about five minutes to improve aural comprehension. If he used a word that the students did not know he would use a synonym or would rephrase the sentence. Only as a last resort would he give the English translation. Then the class would be divided into groups of two or three and scattered through the room. Each group would practice in conversational form the previous day's lesson. The instructor would go from group to group listening and taking part in the conversation. During the last twenty minutes one group at a time would hold a conversation before the class. Here they had an opportunity to show off their originality and wit. This procedure was varied, from time to time, with other techniques such as the "snowball" in which one student or the instructor would start a story with a sentence and each student would add one sentence. Or the instructor would go around the room asking rapid-fire questions.

The students were urged to listen to a Spanish radio program transmitted daily in New York City.² Most of them did this regularly. Some were not able to hear that station on their sets and a few had part-time jobs during those hours. Those who did listen found that they understood very little at the beginning but more and more as they kept listening. One student reported that by listening to the news reports in English and then listening to the Spanish news, which was practically the same, he understood quite a bit and was elated by the results.

The students were constantly reminded to speak Spanish among themselves whenever they were together. The instructor saw his students various times during the day in the corridors, between classes and in the cafeteria and would always remind them to "say it in Spanish."

There was a general let-down during the second and third week due to the monotony of memorizing the Spanish phrases. At this point the students were urged to change the phrases, to insert their own vocabulary and to make the conversation more original and interesting.

Twice during the term we managed to borrow a disc recorder. The first time the students recorded their voices individually by reading a selection in Spanish. The record was played back and errors in pronunciation and intonation were pointed out. The students made a second recording towards the end of the term. This time two or three at a time spoke into the microphone in a normal conversational form with only a few minutes preparation. This limited use of the recorder served to create interest. It also provided a thrill to those who had never before heard their voices. The disc which they took home served as tangible evidence of their improvement in "speaking Spanish."

The results of the course were varied. Those students who put a great deal of time after class, listening to the radio station and speaking Spanish whenever the opportunity arose, developed a marked ability in expressing themselves in Spanish, within the vocabulary of the activities contained in the texts, at any rate. The students who did only the minimum amount of work showed a little improvement. In general, there was very definite improvement in aural comprehension. Towards the end of the term we discussed current events using a wider vocabulary than that used in the text. Most students were able to hold their own in these discussions with a bit of help from the instructor when needed and even the poor students understood everything that was said.

We may summarize the results as follows: There was

1. very definite and satisfying improvement in aural comprehension,
2. marked improvement in oral skill by some students and little by others,

² WWRL, 1600 KC, 8 to 9 A.M. and 5:30 to 8 P.M.

3. loss of the "spoken language fright" and of the sense of frustration and futility caused by the inability of the student to speak the foreign language.

The writer is convinced that a three-hours a week conversational language course at the end of the second year or in the third year, after a full grammar course and some reading is feasible and profitable. The students certainly enjoyed such a course and they received great satisfaction in the fact that they now could say something in Spanish.

I. L. PONTEROTTO

*Iona College
New Rochelle, N. Y.*

Accrediting Foreign Language Study in the University of Kentucky

Teachers of foreign languages in the University of Kentucky have long been painfully aware of a very real discrepancy between the preparation of high school students and the amount of knowledge of English grammar necessary to an approach to the study of another language.

Careful study of practices in other Universities throughout the country confirmed our assumption that our problem was not peculiarly our own, but rather a growing consciousness of an alarming fallacy in our procedure in foreign language instruction.

The degree of ability and preparation in English grammar on the part of high school graduates has fallen in many cases to an approach to zero. Too many teachers of English yield to public demand that the boredom and pain of grammar study be eliminated. It is indeed much easier to avoid references to parts of speech, conjugations, declensions, and comparisons than to make knowledge of sentence structure, spelling, and correct diction the aspiration of high school students.

Under conditions such as these any approach to the study of a foreign language places a great hardship upon both the teacher and the student.

Upon careful examination of our problem we are surprised that we had not decided sooner to make corrected recommendations either departmentally or by all languages combined. To be sure, history, physics, English, etc., had no hesitancy in giving university credit just because a student had been more or less exposed to the subject in high school.

In our study of 420 universities and colleges throughout the United States we found that 222 permitted the students to repeat high school work with credit providing the student had had but one year of the foreign language in high school, while only 120 indicated assigning the student to the sequence course.

In the interest of fairness to our entering students and to those of us teaching foreign languages, we submitted recommendations to our Arts and Sciences Faculty and it in turn to the University Faculty.

These recommendations place but one restriction upon the student who repeats language work taken in high school, and only if he has had two years. The stipulation is that he must make a "B" in his language work repeated for credit. The University further approved our recommendation that language students be urged to make their language study continuous until departmental and/or university requirements have been met.

We are looking forward hopefully to a happier attitude toward foreign language study in the University of Kentucky. It is our purpose to make the language courses less a requirement and more a means to a broader educational preparation for whatever profession or line of employment the graduate may enter upon the completion of his college career.

A. E. BIGGE

University of Kentucky

Reviews

POP, SEVER, *Grammaire roumaine*, Bibliotheca Romanica, Series prima, Manualia et Commentationes, IV, Editions A. Francke S. A., Berne, 1948, pp. x+457. Price S. fr. 23.

Rumanian is not a simple language, and to write a grammar of it takes someone who possesses a native mastery, like the author of this book. The information on modern Rumanian which he furnishes is trustworthy. But in the case of a printed work, there also arises the question of its usefulness, that is, for what type of reader or user it has been composed. What is offered here is not an historical grammar. Neither is it a textbook grammar for self-instruction or classroom use. It was probably meant to be a reference grammar, yet for that purpose it is not quite suitable either, since the material is not well organized, the treatment, especially of syntax, spotty, and there is no index. The author says that he had to restrict himself to "une esquisse sommaire de plusieurs problèmes" (VI), which is unfortunate, but not helpful.

There is an historical and linguistic introduction (1-16), which is inadequate in scope and content. The statistics on the vocabulary of Rumanian (14-16) are somewhat confused (they cannot help but be if one is not told what system of word-counting has been employed), and the conclusions seem to imply that Rumanian vocabulary is "more Romance" than French (which is very doubtful no matter how you count), except for something called the "noyau de la langue française" (16). Mention is also made of a pre-Indo-European linguistic (*sic!*) unity of France, Italy, and Iberia, to which we ought to attach, the author claims, the Carpathian area also (10). Is this an invitation to extend that mythical *continuitate neinterrupta* since Roman days, so dear to some Rumanian patriots, 'nto prehistoric times?

This is not an historical grammar, true. But if a chapter is devoted to *transformations phonétiques* (56-86), it cannot afford to dispense with the historical perspective. The author is studiously trying to abstain from historical retrospection, and thereby much of what he says on phonetic change becomes lifeless, mechanical juggling of letters, which is of no value to the linguist, and does not allow the student of Rumanian an intelligent insight into the living fabric of the language. One of the most striking features of Rumanian phonology is metaphony (a term nowhere mentioned in the book), which does not show itself merely in some fossil forms, having otherwise been largely superseded by the equalizing influence of analogy, but which, in Rumanian, is so much alive that it will have its way even in a neologism, thereby creating highly "irregular" paradigms. It is stated that accented *o* becomes *oa* under the influence of *a* or *e* in the following syllable (72). That is correct; but it is senseless to close a vicious circle by remarking that "oa revient à o" when there is no *a* or *e* in the following syllable: for if there is not, *o* did not diphthongize in the first place. Or: the verbal endings *-ează* and *-ească* become *-eze* and *-ește* under the influence of following *e* or *i* (70). There can be no question of such a change; *-eze* never was *-ează*, nor can *-ește* possibly be derived from *-ească*. To affirm that is like saying *il vient* becomes *il vienne*, which is neither instructive to the layman, nor meaningful to the expert. The causes of the changes must be traced in the respective etyma, and not in the finished products. Sound changes do not run in circles, but in linear continuation from one original form, and nobody should be misled into believing otherwise. No explanation is better than a false one.

Etyma are often treated with great laxness. Latin nominatives in *-us* cannot be sources of Rumanian words; *suera* cannot be derived from *sibilare* (83), nor *nord* from *nurus* (127); *illum* is not the only source of the definite article (145).

The terms *yod*, semivowel *j*, asyllabic final *-i* are used interchangeably, transcribed variously *y, j*, or simple *i*. To call final *-i* a semivowel contradicts the author's own definition of a semivowel (26; transcribed *y*). If vowels are "dépourvues de sonorité" (a contradiction in terms of phonetics to begin with) as Rumanian *ă, â*, French *e[ə]*, does that make them semivowels (27)? No attempt is made to adhere to a consistent phonetic transcription throughout the book. It is said also that the semivowel *y* appears at the end of verbal forms when preceded by the semivowel *y* (27; a difficult sequence of phonemes at best), which is demonstrated by *aiy, ochiy* (27), but also by *apropiu, tainu* (246).

Many more examples of such basic misconceptions or at least careless misstatements could be quoted. Grammatical form and substance are often confused: as in the treatment of agreement in gender of nouns (340), in the treatment of the accusative case, oblique case with preposition, transitive verbs (347, 396), in describing tenses and aspects (395, 402).

The chapters dealing with syntax are for the most part sketchy and one could not learn from them how to construct a Rumanian sentence. Conditional clauses, for example, are dealt with in a few disconnected statements (402, 434), mentioning an "imparfait hypothétique [qui] exprime une supposition complétée par un regret," and the fact that "l'imparfait . . . peut avoir . . . le sens du conditionnel . . . , together with an example.

Immediately after the heading "Subjonctif" comes the bland assertion that a verb in the indicative in the main clause ordinarily requires the subjunctive in the subordinate clause (398). No matter how this is qualified later on (and it never is sufficiently qualified so as to instruct one on the use of the subjunctive in Rumanian), the statement as it stands is very confusing.

The use of the third person singular in polite, deferential address is called a *gallicisme* (405); the same manner of address is possible in Italian, Spanish, German, etc., where it is not felt as a gallicism.

There is a wealth of information in this book, there is truth, but not always the whole truth and nothing but the truth. The author is a master of his language in all its forms and dialects (a map of dialect areas would be helpful), but his sound knowledge, which is beyond critique and reproach, is not well organized, not clearly enough presented, and not free of misconception, misinformation, and misinterpretation. This is not as good a grammar as one might have hoped for from the pen of Mr. Pop.

ERNST PULGRAM

University of Michigan

BAKER, ROBERT A. *Liebe auf den dritten Blick*. D. C. Heath and Company, Boston 1946, pp. vi+76. Price \$.56.

Another of the Heath Graded German Readers, *Liebe auf den dritten Blick* appears as the first of a list of "plateau booklets." The work aims to give beginners additional reading practice with the vocabulary already learned from previous units in the series.

The story depicts the arrival and first weeks of Elsie at Sieash College. For the most part, the story could have furnished the plot for a Hollywood movie. In the mad scramble of dormitory life and class recitations, the heroine falls in love with an English instructor, Mr. Hughes. As Christmas vacation draws near, Elsie makes the trip home through a snow storm in a jalopy with some friends and Mr. Hughes. After the hectic journey, she finds her hometown lover suffering from a broken arm. This is too much. Elsie dismisses Mr. Hughes and places her affections once more on her old boy friend.

Considering the limitations on vocabulary and idiom, one finds a minimum of American influence on the prose. However, a large number of sentences appear in the normal word order, rather than in the inverted—a practice which could have been avoided without using new words. The narrative, exercises, and vocabulary are singularly free from printing mistakes. Certain expressions could have been improved upon: *Vornamen* would have been better than the seldom heard *Rufnamen* (4). Why not use *Woolworth* instead of the manufactured *Fünf- und*

Zehn-Cent-Laden (6)? Likewise *wo man die Post bekam* for *wo man seine Post bekam* (12), *Und es war wohl möglich* for *Und es war sehr gut möglich* (13), *Vielleicht könnte sie ihr einen guten Rat geben* for *Vielleicht konnte sie ihr einen guten Rat geben* (23), *Dann kam sie plötzlich auf einen guten Gedanken* for *Dann hatte sie plötzlich einen guten Gedanken* (25), *Sie . . . genossen Kaffee und ein Butterbrot* for *Sie . . . freuten sich auf Kaffee und ein Butterbrot* (37), *Ich habe einen guten Gedanken* for *Ich habe einen Gedanken* (40), *Nun, wir halten uns in der nächsten Stadt auf* for *Nun, wir halten in der nächsten Stadt* (42).

Mr. Baker has written a story which appeals to the average college student. It contains excellent repartee, action, and portrayal of typical college life. Young people reading the booklet will recognize in it much of the life they are leading. Too many stories in foreign language texts describe things in which young men and women from eighteen to twenty-five are not particularly interested, such as the beauties of nature, the German gods and goddesses, and German culture. Too few have dealt with what adolescent students like: a plot with a happy ending, a vivid love story, and cheese cake in general. It is difficult to absorb a foreign language text for which one doesn't care, even though it deals with material of a highly cultural nature. But with an absorbing love story such as *Liebe auf den dritten Blick* all prose difficulties are surmounted with pleasure.

Liebe auf den dritten Blick fills a definite need in elementary German instruction. It brings to the beginner a fascinating story which can be understood with a minimum of thumbing through a dictionary. In addition, it performs that great service of bringing a good narrative to the learner at a critical stage in his progress; he has struck pay dirt and feels inspired to do more reading. *Liebe auf den dritten Blick* also furnishes suitable collateral reading for elementary courses. D. C. Heath should bring out more booklets of this type.

CHARLES E. PAUCK

Berea College

GLINZ, HANS, *Geschichte und Kritik der Lehre von den Satzgliedern in der deutschen Grammatik*. A Francke Ag. Verlag, Bern, Switzerland, 1947, pp. 83. Price, s. fr. 6.80 (paper-bound).

In entrance examinations of a Zürich secondary school 80% of the pupils called "Student" an accusative object in the sentence "Emil bleibt ewig ein Student." Dr. Glinz, when discussing the reason for such a common-place error, concluded that it must be ascribed to the grammars rather than to the teachers or students. In preparation for a solution for such a fault he made a study of the terminology most used in German grammars for sentence components (subject, predicate, object, adverbial,* attribute) and its history; after publishing this study he plans to suggest a new system based on linguistic analysis. In the present book he aims to determine: 1) why a system of sentence analysis is still used that schools find impractical and that linguists disregard; 2) when this system was developed and how it came to be so widely adopted; 3) what the sentence components are and what is their role in language.

Only one of the terms, adverbial modifier, was suggested by a grammarian. The terms, subject and predicate, are Boethius' translations of Aristotle's terminology used in logic. Object was first used in mediaeval metaphysics, attribute in scholasticism. While the mediaeval grammarians, unlike the Greeks, distinguished between parts of speech and sentence components, they derived the terminology from logic rather than from linguistic analysis. Sentence components were first determined from analysis of the sentence in 1747 by a French grammarian, Girard, and his ideas gradually influenced the German grammarians. But the confusion between sentence components and elements of logic or parts of speech persisted into the nineteenth and twentieth centuries.

* The term adverbial is rare in German and hardly ever used in English; adverbial modifier will be used as translation for it. In German grammars German equivalents are usually found instead of these learned terms.

The system that dominated in German grammars was originated by a physician, Becker. Becker considered language an organism closely related to thought, and he analyzed the relationship of concepts and their expression in speech, not the form of a sentence. Like the logicians, he assumed two primary sentence components, subject and predicate; secondary components are attribute and object. When Wurst, a popularizer of Becker's system, introduced the term adverbial modifier for one of Becker's two types of objects, the system was complete.

In spite of opposition from grammarians and linguists, Becker's system prevailed. Glinz attributes its success to various reasons: 1) Becker published his works around 1830 when schools began to plan to develop "thinking men" out of their students; Wurst's grammar, called a *Sprachdenklehre*, suited their plan admirably. 2) His system was taken over by influential grammarians, and almost received official status after Duden adopted it. 3) Linguists criticized it, but produced no satisfactory substitute. Consequently Becker's system has lasted even though it developed from a conception of language that linguistic science has given up for a hundred years.

Glinz's book accomplishes the author's aims well; he suggests his views of sentence components while reviewing previous systems, but plans a more detailed treatment in his future study. The book is a concise and well-documented history of one section of German grammar, and also a useful supplement to Jellinek's *Geschichte der neudeutschen Grammatik*. . . . While reading it one is struck by how minor are the contributions of linguists to the teaching of languages; new analyses and terminology, developed by philosophers and natural scientists, meet the criticism of linguists, but may also be adopted by them. Fortunately linguists in this country and abroad no longer seem to be occupying themselves exclusively with "Sprachkunstelci" and historical studies, but are attempting to replace the unsatisfactory analyses and terminology of grammars and text-books with analyses based on current linguistic theories. We look forward to Glinz's second study in which he will present a theory of sentence components and parts of speech which will be scientifically defensible as well as practical.

W. P. LEHMANN

Washington University

ROSTEUTSCHER, J. H. W. *Die Wiederkunft des Dionysos—Der naturmystische Irrationalismus in Deutschland*. A. Francke, Berne, 1947, pp. 266. Price, Swiss francs 17.80.

Every student of German literature and philosophy is confronted with certain peculiarities of modern German thought and expression which set it apart from the rest of Occidental civilization to the extent that a considerable part of German writing of the past century and a half appears abstruse and barbarous to foreign eyes while German critics seem to look down upon many of the literary and especially philosophical products of Western Europe and America as shallow and artificial. There is therefore a need for interpretations of German intellectual trends in terms understandable to American and Western European readers who are not themselves specialists in German studies. Most surveys of this sort emanating from Germany within the last fifteen or twenty years—the kind of study generally referred to as *Geistesgeschichte*—are written in a language so abstruse that non-Germans cannot understand it without years of intensive study and even then are at a loss to translate or interpret it to the uninitiated.

These unique characteristics of modern German thought were examined in one challenging work by an American at the time of the First World War. George Santayana's *Egotism in German Philosophy* (London, Toronto, New York, 1916). Although biased by the animus of war, this essay pointed out one of the most dangerous tendencies of the modern German intellect, its exaltation of subjective abstraction in defiance of both observed facts and the cultural and ethical heritage common to civilized mankind. Now after the Second World War a new study of a tendency characteristic of modern German thought has come from outside Germany

which complements and balances Santayana's critique. Its author, Professor of German at the University of Capetown, has apparently grown up in the German intellectual tradition but learned to observe it from a Western European perspective. Although he writes in German, he refrains from the convolutions in abstraction which render *Geistesgeschichte* so inaccessible. His work can not merely be read by the uninitiated but will also materially facilitate an initiation.

It is not the subjective abstraction as such—what Santayana terms the “egotism”—of German thought since the late eighteenth century that is analyzed by Rosteutscher but the particular variety of abstraction which leads to a veneration of the demonic and irrational in man and nature, of *das Dionysische*. Another difference between the investigations of Santayana and Rosteutscher is that the former was a philosophical essay, the latter a painstakingly and at times somewhat too copiously documented piece of research; almost half of Rosteutscher's text consists of quotations.

The volume contains two main parts and a brief but excellent conclusion. The first part traces and explains the development of the religion of irrationalism in Germany. The longer second part is made up of studies of individual “Jünger des neuen Dionysos”: Hölderlin, Novalis, Schopenhauer, Wagner, Bachtold, Nietzsche, Freud, Hauptmann, George, Rilke, Klages, and Mann. Rosteutscher attributes the rise of irrationalism in Germany to the undermining of faith in reason by skeptics and maladjusted manic-depressive “geniuses,” to attacks upon Christianity from both materialism and romantic neopaganism, and to the influence of men like Rousseau, Herder, and Goethe. Using concepts drawn from Freud and the French investigator of mass psychology, Le Bon, he interprets irrationalism in part as a reaction against the accumulating taboos of a society constantly growing more complex. Reading in this first section, one is sometimes apprehensive of a too technical psychiatric approach, and to the present reviewer at least it was a relief to see this abandoned in Part II.

The most serious criticism that can be made against Rosteutscher's work is that his central thesis is left somewhat ambiguous. The Dionysian religion which he discusses sometimes appears to be meant merely symbolically, sometimes quite literally. Rosteutscher has certainly demonstrated in a convincing and instructive manner that there is a pattern of quasi-religious irrational ideology in which Dionysos is a favorite symbol running through German thought from Hölderlin to Klages. But the thesis which seems to be argued in certain passages, that this Dionysian irrationalism was literally a new religion, that its “disciples” actually worshipped a nature-god whom some called Dionysos, others Wotan or Orpheus, is not fully substantiated. Rosteutscher is able to point to elements of a creed in which everything is centered around will and instinct, which sees salvation in an ecstatic union of the self with a demonic nature, and makes a kind of sacrament out of the love-death, a First Commandment of the Goethean “Stirb und werde!” But of the twelve “disciples” whom he discusses, three at most, Bachtold, Nietzsche, and Klages, are demonstrated to be whole-hearted adherents of this creed. The others seem merely to have toyed with it, approached it for a time and then veered away, or incorporated heretical reservations. The least satisfying study is that of Rilke: the similarities to Dionysianism disclosed by Rosteutscher in his religion are outweighed by the differences. Two others, Freud and Mann, are according to Rosteutscher's own presentation not “disciples of the new Dionysos” at all and should not have been treated under this heading. Although they recognized the forces of irrationalism and felt their fascination, they aimed to place these forces under the restraint of reason.

That Rosteutscher himself is working toward this same goal is revealed in some cogent sentences of his conclusion:

... diese “Wiederkunft des Dionysos” bedeutet eine Rebellion der Instinkte, des “Blutes” gegen die absolut herrschende Ethik, gegen die allgemeingültige, auf den Prinzipien des Christentums beruhende kulturelle Wertordnung. ... Demgegenüber ist festzustellen: Der Mensch, der die kulturellen Tabus nicht erträgt, ist nicht stark, und die Äusserung ungehemmter natürlicher Kraft kann nicht kulturschöpferisch, nicht “wertvoll” oder “wertsetzend” sein. Nur die Fähigkeit zum Ertragen dieser Tabus ist Stärke im kulturellen Sinne, nur die Hemmung und Sublimation von triebmässiger, natürlicher Energie ist Kulturschöpfung.

Although irrationalism has nowhere else flourished to the extent that it has in Germany, Rosteutscher reminds us that it is not an exclusively German phenomenon but represents a peril to civilization everywhere. His work is even more important as a disclosure of this peril than as a key to the thought of modern Germany.

RAYMOND IMMERWAHR

Washington University
St. Louis, Mo.

HEINRICH CONRAD BIERWIRTH: *Aus Dem Leben Eines Deutsch-Amerikaners*, The Register Press, Yarmouth Port, Massachusetts, 1947, pp. x+103. Price \$2.00.

In a foreword by W. G. Howard and H. H. Stevens the reader learns why the book has been published: that a wider circle than merely the friends of the author might be able to enjoy its simple narrative and philosophical reflections.

Bierwirth was born in April, 1853, and died in February, 1940. In the first chapter, "Vor dem Weltkriege," one becomes familiar with the earlier years of the author's life. After spending an uneventful boyhood at the place of his birth, Celle, near Hanover, Bierwirth decides, at the age of seventeen, to become a sailor. A vivid description of the next few years follows—hardships, the harsh discipline of a sailor, and the experiences with severe storms in the north Atlantic. In 1874 he settles in America with relatives at Chicago. While contemplating a future career as a merchant Bierwirth is suddenly persuaded by a friend to enter Phillips Academy at Andover. To defray expenses and earn his way through this institution the student tutors in German and even manages to clear enough for a return trip to Germany. Bierwirth eventually enters Harvard, and, upon graduating four years later continues studies on philology in Germany. Eventually he obtains a doctor's degree at Jena. Bierwirth returns to Harvard and teaches German for the remainder of his life. Between 1892 and 1909 sixteen trips were made back to Germany. A small amount of travel in America, however, did have some effect on his life. In the summer of 1909 he returns from a visit to California with a wife. The words telling of his marriage are among the most joyful in the book. Traveling alone to Germany in the summer of 1914 Bierwirth finds himself stranded there at the outbreak of the war. After a few weeks of waiting the refugee returns to the United States via Holland and England.

"Während des Weltkrieges" deals mainly with various contemplations provoked by the first World War. Towards the middle of July, 1914, travels through northwest Germany bring a feeling that war is inevitable. The author has, in 1907, purchased a few woodland acres on the mountain of Moisburg, and now spends considerable time there, meditating about the ominous events of the time. America and Germany must go to war; the difference in personality of the two peoples is too great for the inevitable conflict to be avoided. On the return trip to the United States Bierwirth meets various types of people—Germans, Dutchmen, Englishmen, and Americans—and senses more and more that the feeling of animosity between the fatherland and the adopted land is growing. Many colleagues do not understand his pro-Allied views. Meanwhile friction between the two countries comes to a head, and in 1917 open war is declared. As the chapter closes one perceives rather vivid impressions of the bloody struggle in Europe and the propaganda campaign in America.

"Nach dem Waffenstillstand bis Anfang 1933" depicts in the first pages how the author helps foster the establishment and growth of the "American Friends of German Democracy." But while doing this work to maintain a peaceful and friendly feeling between America and Germany, he sees, however, only the gathering clouds of war. A few paragraphs are directed at the German people reprimanding them for the persecution of the Jews. Lynchings in the United States are also mentioned. The author reproaches the Germans for the disintegration of a once-great culture. Bierwirth is greatly disturbed by the Germans' blindness in allowing a police state to arise, and by the brutality and riots that are prevailing in the fatherland.

"Die Tragik des Deutschtums" dwells further on the disheartening events of 1932 and the

years following. The complete decline of Germany has arrived. At this point, the author describes, in brief, his philosophy of life, which is, in essence, a negative one—he accepts no system which tries to explain everything.

The final chapter, an "Anhang" contains 19 pages of poetry, most of it being of a patriotic nature. In it, one senses a feeling of sentimentality and yearning for the Germany that once was.

The style of the narrative is essentially ponderous—more so than that of Carl Schurz in the *Lebenserinnerungen*. True, the account of Bierwirth's earlier life on the sea and in America is given in rather objective prose, colored with frequent use of Plattdeutsch words and expressions; however, as the work unfolds it becomes more and more heavy. The description of his courtship and marriage is especially buoyant. One wishes that the author had devoted more space to this epoch of his life.

The book contains pages of interest for the student of philosophy, history, and civics. Bierwirth's outlook on life is tainted by pessimism over the events of the first half of the twentieth century in Germany. The author sought for peace, but always found war. To him the entire problem seemed insoluble, in contrast to Ernst Wiecher's more comprehensive view in *Rede an die deutsche Jugend*. One gains added insight into the German-American circles at the close of the 19th and the beginning of the 20th centuries. Like Oscar Ameringer, Fannie Davis Beck, Richard Bartholdt, and Carl Schurz, he has given valuable historical data on this aspect of America's growth. The work is also a study of dual citizenship. Even though Bierwirth is an American citizen, he is not primarily concerned with his adopted country and its problems. Instead of directing his attentions toward the new life in America, and seeing in it a challenge and an opportunity for greater future endeavor, Bierwirth looks back to the old country and grows pessimistic over the turbulent conditions which confront his former people. His dejection becomes increasingly pronounced as the memoirs unfold, and at the end the outlook is one of complete hopelessness for the future of mankind.

In this work, one sees a generous personality, a poet, a philosopher, and a teacher whose high aspirations for the eventual brotherhood of humanity are never realized. These memoirs should be read and reread—many of the thoughts cannot be digested at one reading. Bierwirth's account belongs among those treatises on the causes of war and peace, such as that of Thucydides. It is certain that such a volume has been greatly needed in a language that has produced *Mein Kampf* and the works of Treitschke.

CHARLES E. PAUCK

Berea College
Berea, Kentucky

ZEYDEL, EDWIN H. *Graded German Reader for Beginners. A First Course in Written and Spoken German*. F. S. Crofts and Co., New York, 1946.

The second editions of both the successful reader and exercise book contain appropriate changes in material. The originals were printed in 1925 and 1927 and therefore, to be of linguistic and cultural value, were ready for revision.

In the *Graded German Reader* chapters out of date are entirely omitted, and more useful information has been substituted. Chapters three and fifty-seven contain latest information about a divided Germany, its occupational zones, and the largest cities after war has passed over them. Chapter seven is now a useful essay about German as a language of science, in preference to a description of a trip to Germany, impossible at this time. The former chapter on "Deutsche Schulen" has become a much needed chapter on "first Germans in America." Lastly, "Hugo Eckener," who has little meaning for this generation, has given way to "Carl Schurz" who appears too infrequently in American texts.

Other changes have been made whenever present-day Germany is mentioned: for example, in "Ein Amerikaner in Berlin," the coachman is frank to show his visitor, "was davon noch steht." Of the Third Reich it is said, "Es erlebte aber im Jahre 1945 ein Ende mit Schrecken."

Ernst Wiechert takes the place of Gerhard Hauptmann as the present-day poet, and Hermann Hesse is now described as the Nobel prize winner. Even the plagued "Tauschhandel" finds description in the new edition. Among the illustrations are maps both of the old and new political boundaries.

These pertinent revisions plus the other valuable material on literature, stories, fairy-tales, proverbs, art, history, geography, currency, folksongs, and flags make this text a stimulating successor to the earlier one. In spite of the wealth of data, the author has kept to his purpose of grading the material carefully. Compound tenses appear with chapter fifteen, relative pronouns and dependent word order with chapter twenty, separable and inseparable prefixes with chapter twenty-seven, subjunctive forms and passive voice with chapter thirty six. The vocabulary contains all the 1018 words of the MSGV, with the addition of words recommended for use later in the course. A set of exercises is based on the essential elements of grammar, and this reviewer welcomes the word study sections. A model test may be of interest to some teachers. Because the material lends itself well for conversation, the author has added a limited number of questions in a special appendix.

This Reader, as well as the Exercise Book, are careful pieces of workmanship by one of the leaders in the field. The original Reader went through six printings to 1946, and one may predict equal success for the present texts.

WILLIAM I. SCHREIBER

The College of Wooster

MONOD, JULIEN-P., *Regard sur Paul Valéry*. Édition des Terreaux, Lausanne, 1947, pp. 61.

At the side of the great creative figures there have stood—and stood aside—men to whom we owe an incalculable debt of gratitude; incalculable, for we cannot gauge how much more fragmentary the works, how much poorer we all would have been without them. Often we do not know of them: it is what they have wished.

The few writings of theirs that we possess are precious documents both of the biographer and of his subject. One of them is this book, probably the only one by its author. Not an attempt to explain or interpret, it is a portrait of Valéry, and, at the same time, of the deeply devoted, deeply truthful friend who painted it. He has enriched biographical and commemorative literature with pages scarcely any one else could have given us.

HERBERT STEINER

The Pennsylvania State College

BOND, OTTO F., *Contes Parisiens*. D. C. Heath and Company, Boston, 1948, pp. 62.

This Book Six-Alternate of the Graded French Readers is quite as good as the preceding ones in the series. The editor states that "239 new, non-cognate words of which approximately one-half are basic and 44 idiomatic expressions have been added to the Series total vocabulary of 1200 non-cognate words." The use of cognates and the overlap of 678 words from Books I-V make this easy and pleasant reading for the student who has used the preceding books. The exercises are especially designed for vocabulary building.

These four stories which give a picture of Parisian middle-class life of the nineteenth or early twentieth century would interest either high-school or college students. Two are humorous, and all contain some of that irony which is a part of the Gallic view of the world. Maupassant is represented by *La Parure*. One would prefer to find another example of this writer offered the French student, since he cannot have failed to read it in translation in his English classes.

The omissions and substitutions made by the editor in order to keep the vocabulary within

the limits already mentioned have not deformed the author's style. The student reading these short stories will be aware of the individuality of the writers and can feel that he is being introduced to French literature.

M. ANNETTE DOBBIN

*New York State College for Teachers
Albany*

HOWARD, J. DESMOND, *A Summary of French Verbs*, Wrigley Printing Co. Ltd., Vancouver, B. C., 1947, pp. 43.

The author states in his foreword that this summary has been prepared with the requirements of the British Columbia Programme of Studies (French 1, 2, 3) in mind. However, any standard text-book gives the same material in a more complete and logical form. For instance, while the verbs required for French 1 (for mastery and recognition), French 2 and French 3, are listed separately in the first two pages, yet the verbs conjugated in the present indicative, are given alphabetically so that the teacher, hopefully turning to page 7 to find all the irregular verbs for French 1 in a group, falls upon a list where *aller*, the first verb in the French-1 list, is immediately followed by *amener*, required for recognition by French-2 students and for mastery by French-3, and where he finds *avoir* (second verb on the French-1 list) seven lines later. The table of contents names only the tenses. There is no index of the verbs conjugated. The student who wants to see with his own eyes the past participle of *vouloir* will not find it in the chapter on *The Perfect Tense*. *Recevoir—reçu* is given as an example for the third conjugation, and at the end of the chapter the statement: "Past participles of regular verbs:—oir—u" indicates the form which the student is supposed to use. Only on page 29 (past definite of irregular verbs) do we find *voulu*. High-school students could be excused for wondering to what category *couloir* and other verbs belong.

The author of the *Summary* deplores the fact that "in a text-book on French grammar the various tenses are usually (of necessity) scattered throughout many parts of the book." One observes that he, of necessity, has done the same thing. The standard text gives exercises where the student may practice the forms he has learned. This book does not. One would expect to find in a verb summary a table giving the complete conjugation of *avoir* and *être*, the four regular conjugations, and the most common irregular verbs. Such a table is omitted from this book.

M. ANNETTE DOBBIN

*New York State College for Teachers
Albany*

HUEBENER, THEODORE, *Oui, Je Parle Français* (A Second Book in French). D. C. Heath and Company, Boston, 1948, pp. xiv+481. Price, \$2.40.

Certainly this book is lively—entertaining. The *lectures* describe the visit of a high-school-age American boy and his sister to the Paris home of two French students of the same age. Together they visit points of cultural interest, including the métro, the cinéma, the bouquinistes. The French boy drives a car and takes them to Blois, Mont-Saint-Michel, etc. Customs, historical facts, human-interest items, and philosophical comparisons of American and French points of view are incorporated. The author evidently has taken careful notes on all these places he has visited; and through the conversation of the above mentioned characters, he reveals his information with ease and charm. There is no lack of interest here.

There are adequate exercises provided: good questionnaires, fill-ins, translations, etc. At intervals there are well-written selections in English on various phases of French history and culture. Pen-and-ink sketches and photographs are all attractive. I particularly like the modern views of Paris streets and populace. The verb appendix (32 pp.) is adequate. A broad vocabulary is used. There is a wealth of useful, commonly-heard idioms.

As a grammar text, the book seems reasonably good. Today, breadth of vocabulary, idiom, and interest seem to be of prime importance in order to encourage our students to speak and cultivate a foreign tongue.

ELIZABETH CLARK WALTERS

*Central High School
Battle Creek, Michigan*

MAUROIS, ANDRÉ, *Patapoufs et Filifers*, edited by Mary Elizabeth Storer. D. C. Heath and Company, Boston, 1948, pp. 173. Price \$1.60.

Needlepoint stitches of satire discernible to an adult emerge in André Maurois' fantasy *Patapoufs et Filifers* against a tapestry of humorous narrative originally intended as a story for children. Skillfully edited by versatile Mary Elizabeth Storer of Beloit College, whose past achievements include dissertations of scholarly distinction and the notable Heath edition of Duhamel's *Les Jumeaux de Vallangoujard*, the Maurois text is in addition enhanced by Eleanor Thayer's pen-and-ink versions of the attractive colored illustrations by Jean Bruller that adorn the earlier John Lane and Henry Holt translated versions of the Maurois satire.

Somewhat evocative of Saint-Exupéry's *le Petit Prince* and Duhamel's *Les Jumeaux de Vallangoujard*, though less poetically sensitive than the former and less extensively developed than the latter, the tale is further interwoven with threads of thought at times reminiscent of Rabelais, Swift, Voltaire, Anatole France, Alain-Chartier, and H. G. Wells. It sketches the adventures of two *Surficiens*, ten-year-old Thierry Double and his younger brother, who depart for a mysterious subterranean port on a magic escalator. Separated on the basis of their respective *weights*, the lads eventually arrive in neighboring countries whose original lack of mutual understanding has waxed into full-fledged hostility in their disputes over an island. Within the space of ten subterranean months, Thierry becomes the trusted secretary of M. Rugifer, who is *président du Conseil, Ministre de l'Amaigrissement de la République des Filifers*, whereas Edmond in turn has captured the favor of his Majesty Obésapouf XXXI, King of the Patapoufs. The military collapse of the corpulent Patapoufs, the occupation of their country by the wiry Filifers, the beneficial impact of the two extremist nations upon each other, the engaging discovery that by calling the disputed territory Ile de la Rose no nationalistic susceptibilities need be ruffled, are key events. Hailed as the heroes of Pan-Subterraneanism, Thierry and Edmond are allowed to return to the Earth's Surface. The tale concludes with a surprise twist worthy of an *avant-garde* film, as the lads discover that their absence has scarcely been noted.

The tale abounds in amusing terminology. Consider for instance *l'Hymne Mince*, national anthem of the Filifers, *l'Hymne Obète*, composed by Grabski-Korsapouf, the illustrious poet Ronsapouf, General Tactifer, the Musée du Lufiempouf, and the Désert du Sahapouf. As for the humorous derivations and composites of the words Patapouf and Filifer, they literally thrive on a subdivisional cellular scale. Even reactionaries opposed to the merger of the two Etats du Sous-Sol speak with disarming, though unconscious grace: "Je n'ai pas de haine pour les Patapoufs," dit le Professeur Dulcifer, "mais rien ne me semble plus malsain que de mêler des populations de poids différents. Les Filifers ont été forts par leur maigreure."

Questionnaires in French and a series of exercises in English draw attention to verb and pronoun mutations, points of grammatical usage, and of literary style. Ample notes and translated equivalent of difficult words at the bottom of each page would seem to qualify this exceptional text for use in the early stages of learning French. In more advanced classes, the tale might lend itself readily to a comprehensive study of French characteristics. It may be adapted with ease to dialogue form and thus serve a dual purpose for students enrolled in an intensive language-area course. Few undergraduates will be indifferent to the sense of achievement that accompanies acquaintance with so universally acclaimed an interpreter of Franco-British-American tradition.

In true eighteenth-century *conte philosophique* fashion, André Maurois is more concerned

with the flow of ideas through supporting episodic material than with tri-dimensional development of character. Written in 1930, the tale vibrates with overtones from Geneva, Genoa, Locarno, the Hague, London, and the current negotiations of the Western front with Russia. Thus within a fanciful framework of exoticism does Maurois mirror reality with his customary fidelity and discernment, and thanks to the Heath-Storer edition, many new friends will undoubtedly come to regret for themselves, as well as for Thierry and Edmond Double, the end of a stimulating adventure.

MELVA LIND

Mount Holyoke College

GOLDONI, CARLO, *Il Ventaglio*. Ed. by Vincenzo Cioffari and John Van Horne, D. C. Heath and Company, Boston, 1948. pp. iv+85. Price, \$6.8.

This book is the fifth of the Heath-Chicago Italian Series, edited by Professor John Van Horne. It is meant for beginners in Italian and is carefully graded since it has introduced 240 new words, in addition to those used in the first four booklets of the same series. It contains exercises and an Italian-English vocabulary. In addition, the text is supplied with notes and with a vocabulary of difficult words at the foot of each page, which will obviously make the reading of the text less irksome for beginners. The text is well-chosen as Goldoni's *Ventaglio* is a classic for its sustained humor and simplicity of plot. The pupil will be highly amused and interested by the complications that arise around a fan that is bought for a young and charming woman by a well-intentioned and devoted suitor. As one expects in a comedy, all misunderstandings are cleared and a happy ending is achieved to the relief of the reader and, to a higher degree, of the persons who vie for the hand of Candida and of Giannina, the two young women involved in the maze. Reading *Il Ventaglio* will serve also as a good introduction to the future study of Italian literature.

The language of the short play is admirably fitted for a beginner's class since the editors have eliminated difficult idioms and obscure expressions. They have also cut out difficult scenes all with the intention of making the reading of *Il Ventaglio* easy and enjoyable.

D. VITTORINI

University of Pennsylvania

HOLMES, URBAN T. JR., AND ALEX J. DENOMY (eds.) *Mediaeval Studies in Honor of Jeremiah Denis Matthias Ford*. Cambridge, Massachusetts: Harvard University Press, 1948. Cloth. xxxii+376 pp. \$5.00.

A great man of letters receives due tribute through the publication of this book, and a very erudite collection of articles is made available to scholars. Such an honorary volume had been visualized a long time. It was, therefore, with great delight and satisfaction that teachers and students in the Romance field learned of its appearance. The renown of Professor Ford, long a tradition in America and abroad, is responsible for still another scholarly production the *Mediaeval Studies in his honor*.

"It was necessary," runs the preface, "to limit in some way the scope of this volume. As Professor Ford's first concern has always been with the Middle Ages we have chosen to keep our offering within those limits." The articles are varied, however, in subject matter. They include the following: "Provençal *Os 'Jambon'*" by Clovis Brunel; "Ancient Ireland and Spain," Tom Peete Cross; "Avaler et descendre," Lucien Foulet; "A Postscript in Textual Criticism," Edward B. Ham; "A Sketch of Joinville's Prose Style," Helmut Hatzfeld; "On the Vulgar Latin of Roman Britain," Kenneth Jackson; "The *Praefatio* and *Versus* Associated with Some Old-Saxon Biblical Poems," Francis P. Magoun, Jr.; "An Old Spanish Life of Saint Dominic: Sources and Date," Warren F. Manning; "Considerations on the Interchange of *-ou-*, *-oi* in Portuguese," Lucius Gaston Moffatt; "How Did the Fisher King Get His Name?", William

A. Nitze; "Un Viejo Romance Cantado por Sabbatai Cevi," R. Menéndez Pidal; "The Irish Marginalia in the Drummond Missal," F. N. Robinson; "Insular Portuguese Pronunciation: Alleged Flemish Influence," Francis M. Rogers; "Le Manuscrit de Turin, Aujourd'hui Détruit, de Lexique Abavus," Mario Roques; "Lilium Medicinæ," George Sarton; "The List of Norman Names in the Aucinleck MS. (Battle Abbey Roll)," H. M. Smyser; "The History of Diphthongization and Metaphony in Rumanian," L. F. Solano; "Unpublished Old High German Glosses to Boethius and Prudentius," Taylor Starck; "A Colt's Tooth," B. J. Whiting; "Who Named Them *Rhetoriqueurs*?", W. L. Wiley; "The Meaning of *Ex nihilo* in the Church Fathers, Arabic and Hebrew Philosophy, and St. Thomas," H. A. Wolfson.

Seldom does any single volume contain such a list of learned articles; but this is not all. The "Vita" of J. D. M. Ford is enlightening in itself, and the "Bibliography" of his writings is a valuable collection of references. Those fortunate enough to possess a copy of *Mediaeval Studies in Honor of Jeremiah Denis Matthias Ford* will treasure it always among their most prized books. It is indeed a fitting tribute to a truly great scholar.

JOHN ESTEN KELLER

*University of Tennessee
Knoxville, Tennessee*

ROGERS, PAUL PATRICK, *The Spanish Drama Collection in the Oberlin College Library*. A Supplementary Volume Containing Reference Lists. Oberlin College, Oberlin, Ohio, 1946, pp. 157. Price, \$2.50.

This book is a supplement to the original volume published by Professor Rogers under the same title in 1940, and it will be welcomed by research scholars. The two-volume set now serves to facilitate greatly access to the remarkable collection of Spanish drama contained in the Oberlin College Library.

The present work is divided very conveniently into five listings: "Anonymous Plays," "Title List," "Composers," "Printers" and "Theaters." The compilation of these two catalogs, obviously a labor of love, embodied a vast amount of painstaking effort—a noteworthy service which merits the gratitude and approbation of the world of Hispanic scholarship.

ROBERT AVRETT

*University of Tennessee
Knoxville, Tennessee*

HESSE, EVERETT W. AND WILLIAMS, HARRY F., eds., *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*. University of Wisconsin Press, Madison, 1948, pp. xvii+84. Price, \$1.50.

This is the type of edition of *Lazarillo* that has been needed for a long time. It is definitely not aimed at first and second year students. The original has not been altered to suit such needs as theirs nor have the omissions of lower division texts been made: instead, this is a text aimed at advanced students, at majors in Spanish who are capable of reading and understanding and appreciating a great literary monument in its original form. It would seem to be the only available rendition replete with a good introduction, extensive notes, and an adequate vocabulary.

The introduction by Professor Américo Castro, as one would expect, is an excellent piece of scholarly writing. He has undertaken—and successfully produced—a good introduction to the picaresque novel in which he treats the importance of the *genre* in universal, as well as in Spanish literature, its formula, its philosophy, and its realism. Very worthy of note is Professor Castro's explanation and treatment of realism in literature. It will be enlightening to many students.

Professors Hesse and Williams have followed Foulché Delbosc's restoration of the *editio princeps* based on the redactions of 1554, omitting only the Alcalá interpolations.

A few modernizations of spelling and punctuation were made, but aside from these, no changes in the text are present.

The notes are adequate and clear, but passages and words explained in the footnotes are not given numbers. The student must count lines and lose a little time in locating such words and passages.

The editors have given both students and teachers an excellent and needed text of this masterpiece of Spanish literature.

JOHN E. KELLER

University of Tennessee

TIRSO DE MOLINA, *La villana de Vallecás*. Edited with introduction, notes and vocabulary by Sherman W. Brown, Knox College. Boston, D. C. Heath and Co., 1948, xxxiv+238 pp. \$1.68.

Some time ago the head of the college department of a large publishing company remarked that he had no trouble selling editions of the French classics, but it was nearly impossible to sell the Spanish. This reviewer believes that the publication of *well edited* texts of Spanish classics will do much toward eliminating this unhealthy situation. The present edition of *La villana de Vallecás* is a step in the right direction. It was originally submitted as a doctoral dissertation at the University of Chicago in 1934. Since then Dr. Brown has done considerable work on it adding a section on the biography of Tirso, another on some aspects of Tirso's dramatic works, and a vocabulary.

The play deals with peasant intrigues and the disguises and machinations employed by Doña Violante to win the man of her choice. In this respect it is similar to *Don Gil de las calzas verdes*, a school edition of which appeared in 1901. Unfortunately the *enredo* in this type of play becomes so complex that it is sometimes difficult to follow. Perhaps in the near future plays revealing other aspects of Tirso's dramatic art will be edited as the works of the *mercedario* "are sorely lacking in the American classroom."

It is to be regretted that no mention is made in the section on biography and criticism of the numerous articles by the editor of *Estudios*, Fray Manuel Penedo Rey, who since 1945 has been writing on Tirso in the journal published by the order of La Merced.

The notes are thorough but not too pedantic for student readers. Perhaps a note or two on the use of the subjunctive in verses 873, and 1433-36 would not have been amiss. Several omissions and misprints have been noted. Amescua on page xxiv should have no graphic accent. In v. 523 read *mana* for *maña*, in v. 1456 read *atahona* for *atahoma*, in v. 2164 read *vozes* for *veces*, and in v. 3429 read *acierto* for *acierta*. The character Don Juan has been omitted from the list of *personas* on p. 2. The following words are not in the vocabulary: *novena* (v. 1409), *manteo* (v. 1441), and *traslado* (vv. 2264, 2826).

The publication of this edition of *La villana de Vallecás* is an event of prime importance to all students of the Golden Age drama, and a fitting tribute to the tercentenary of Tirso de Molina.

EVERETT W. HESSE

*University of Wisconsin
Madison, Wisconsin*